

# MACHINE KNITTING NEWS

DECEMBER 1992

£1.70

**CREATIONS  
FOR  
CHRISTMAS**

**STUNNING  
STYLES**

**FREE**

**16 PAGE  
SUPPLEMENT**



**MAKE IT  
MERRY**

**PERFECT  
PRESENTS**

THE WORLD'S BEST SELLING MACHINE KNITTING MAGAZINE

ISSN 0266-8505

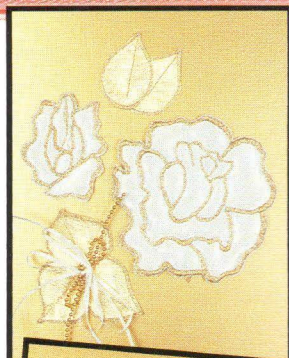


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## THE WENDY HOUSE

Specialists in appliqué design.  
Design No 9083 available in a selection of colours with gold or silver trim.  
Design No 9046 available in black and silver, black and gold (not shown) and pink, purple and jade.  
**See page 103 for special offer on the designs.**  
For further details of designs available contact The Wendy House, The Church, Berry Lane, Longridge, Preston PR3 3JA. Tel: 0772 783236.

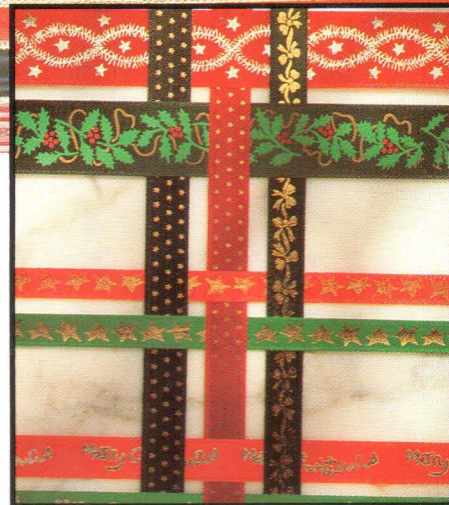


No. 9083

garlands, wreaths, crackers and other Christmas craft projects. Available from Offray stockists or tel: 061-834 7179/071-631 3685 for further details.



No. 9046



## ALL THAT GLITTERS IS NOT GOLD

Panda's very popular range of silver and gold lamé ribbons has been extended to include 14 new colours. All lamé ribbons are available in 25mm and 38mm widths with the black ones also available in 50mm width. Metallic satin prints are available in a selection of designs, widths and colourways. Panda ribbons can be found at leading department stores. For further information telephone 0449 740211.

## SEASON'S GREETINGS

DMC have launched a new range of cards for mounting and framing knitting designs, needlework or photographs. Available in white or parchment with round, oval or rectangular apertures. They are decorated with delicately drawn garden and wild flowers, berries and seeds by wildlife artist Elizabeth Davies. Available from DMC stockists, price 85p each with matching envelope.

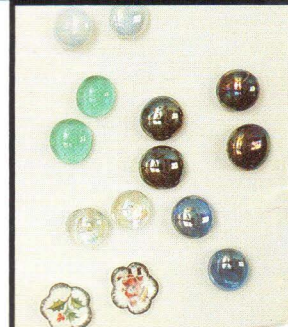
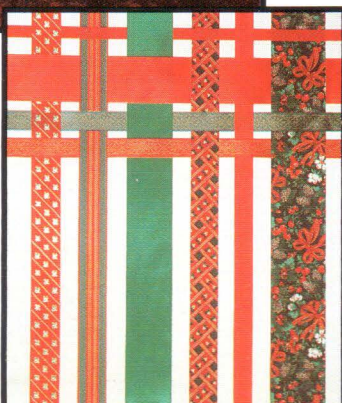
## BUTTON ROUND UP

Buttonholed is an exciting range of handmade buttons, badges, earrings and cake decorations. The Christmas collection includes Santa, snowmen, Christmas puddings and Christmas trees. Each design is original and is made without using moulds. Available from Karen Platt Original Knitwear, 37 Melbourn Road, Crookes, Sheffield S10 1NR. Tel: 0742 681700.



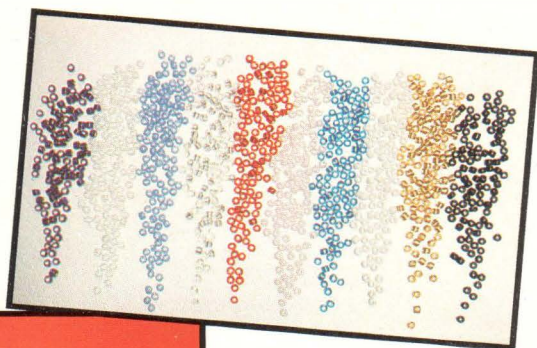
## CHRISTMAS GLOW

Beautiful Christmas designs on various ribbon widths offer the perfect trim to tie up presents, festoon the hall, decorate the tree and for making





Machine Knitting Beads are now available from Anne Kent and Pauline Murphy. Available in ten festive colours and at only £1.50 for over 100 beads. Contact P. Murphy, 51 West Hill, S. Croydon CR2 0SB.



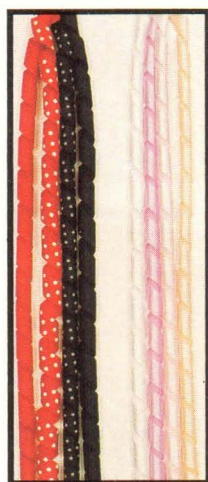
# REPORTING ON CHRISTMAS CREATIONS



New from Mack Buttons the makers of fine china buttons. Beautiful designs for the festive season with fun shapes and prints. For details contact Mack Buttons, 454 Weston Road, Weston Coyney, Stoke-on-Trent ST3 6QB.

## CURLY CUTES

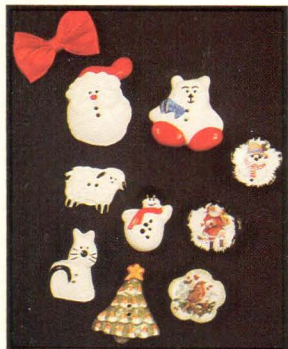
Ringlets of permanently set and completely washable ribbon. Curled length approx 25cm with four colours per pack. Available from Offray stockists or tel: 061-834 7179/071-631 3685 for further details.



A selection of Offray ribbons from the black and gold theme

## DEAR OLD SANTA

'Special Starter Packs' available to MKN readers — Punchcraft kit containing needle, threads, instructions and brochures. Price just £5.99. Fashion art design, exclusive to MKN, sold as a transfer with Fashion Art paint, glitters and glue. Price just £5.99. For further information or to place an order, contact Webster Craft, Trafford Buildings, Orchard Street, Leyland, Lancs PR5 2WH. Please mark envelope **MKN Offer**. Tel: enquiry line 0772 623333.



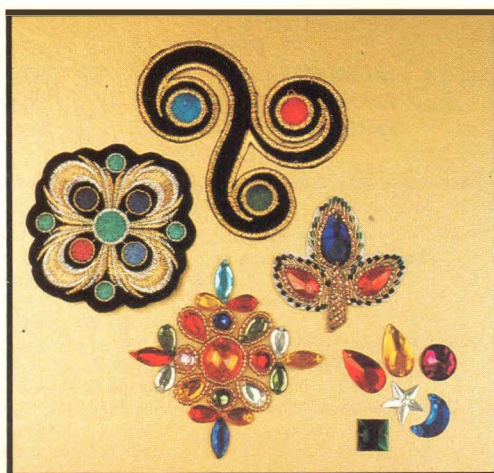
A selection of motifs, buttons and jewels from



Peapods to Zebras Christmas collection. For catalogue contact Peapods to Zebras, 4 The Crescent, Leeds LS6 2NW enclosing cheque or PO

for £2.00, payable to C. Lloyd and a large sae with 2 x second class stamps on. The catalogue includes a £1 voucher to use against your order.

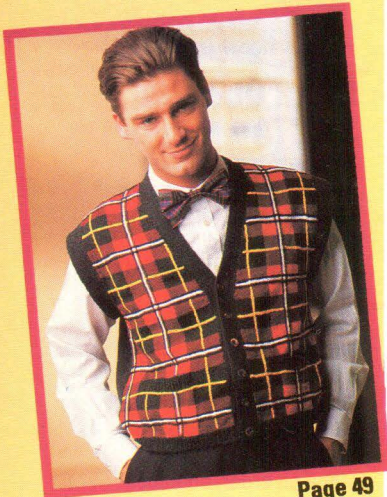
Glass nuggets for buttons and earrings are the season's choice from The Button Lady. Also available are china buttons with printed Santa and holly designs. Available from The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. Tel: 021-329 3234.





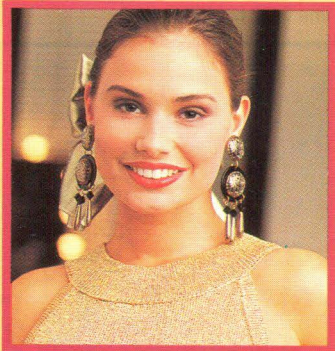


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Editor **Lynne Davies** Technical Editor **Jackie Demuth** Publisher **Gerald J Fox**  
Designer **Heather C. Hopkinson** Production Manager **David Davis** Fashion photography **Martin Palmer**  
Photography **Dave Singleton** Advertisement Manager **Maggie Michaels**. Machine Knitting News is published monthly by Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

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# From the editor

Dear Readers

If you are like me you will love Christmas and all that goes with it. For all at **MKN** Christmas comes a little early with the planning of the December issue in the month of July! This does not spoil the fun of Christmas, just makes the run up a little longer!

In planning this issue the party season was very much in our minds and the beautiful glitter and lurex yarns available are perfect for the evening and party designs featured this month. Finding suitable evening accessories was almost impossible during the summer months so we decided to create them ourselves using patterns and ideas from various issues of *Patterns Galore*. We had great fun choosing fabrics and then turning the office into a dressmaking studio — but we think you'll agree it was very worthwhile.

For the younger set the 16 page free supplement 'Make it Merry' will put them in the Christmas mood. It is full of stitch patterns and toys and sweaters that make ideal presents. The body suit is a very popular item in this season's wardrobe, we have designed one with a lurex top — dress it up for a classy, evening look or make it in a plain yarn for a more classic approach. For European machines, the outdoor collection on pages 70-76 uses a clever mixture of stitch patterns, styles and colours so making this a collection with wide appeal.

With seasonal trimmings and Perfect Presents on the Reporting pages, this December issue is full of Christmas cheer.

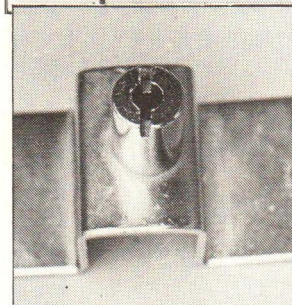
We wish all our readers a very Merry Christmas and a Happy New Year.

*Lynda*

**PS** Thank you for your compliments regarding our new cover — these comments make us all the more determined to create the magazine that you want.

## PERFECT PRESENTS

The Hague Tidy Tray is suitable for all makes of standard gauge machines and is designed to fit between the knitting machine and table. Complete with two hinged book rests, two cone holders and several partitions specially designed to hold tools and 'bits and bobs' so that everything is close at hand. Available in grey, from leading knitting machine shops. For further information contact B. Hague & Co. Ltd, Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031.



The latest accessory from P.D.B. Engineering Ltd is a tension mast holder. This handy device screws to

the knitting table allowing any extra masts to be positioned for convenience. There are two models available, one

for Brother machines and one for Silver Reed or Knitmaster machines, price £5.95 each inclusive of VAT and postage. For further details contact P.D.B. Engineering Ltd, 51/53 Robert Street, Northampton. Tel: 0604 35937.

For 1993 **MKN** and **PMK** have produced a really useful and very funny wall hanging calendar. The spiral bound calendar has space to enter dates on a

**Lyn Blakemore**, a member of staff at the Leeds General Infirmary, is a keen knitter and fund raiser. She has undertaken to knit a scarf to cover the perimeter of the pitch at Ibrox (home to Glasgow Rangers) to raise money for the Lifescan Appeal. The project is a one-off and may well be a contender for a place in the *Guinness Book of Records*. **MKN** will be reporting on the progress and the event over the next few months.

Following the recent fire at Worth Knitting — the plans for the rebuilding of the warehouse have now been passed and work should start soon. Business as usual, is operating from the shop in Wesley Road, Arnley, Leeds.

**John Allen** is holding a Design Seminar on Saturday 14th November. The one-day event, starting at 10am, has been arranged especially with City & Guilds teachers, verifiers, controllers and organisers in mind. For knitters interested in design and its teaching telephone 081-505 1949 for further information.

Having just read a letter on the 'Help' page of your November issue from a reader who is having difficulty obtaining a particular yarn due to the closure of Conecraft Yarns. I would like to point out that this shop was not connected to Conecraft of Chichester, which is alive and thriving in Chichester, West Sussex.

Mrs M. Preece

daily basis and hung by the phone is an invaluable planner which will make you smile every time you use it. Only £3.45 inclusive of postage and packing.

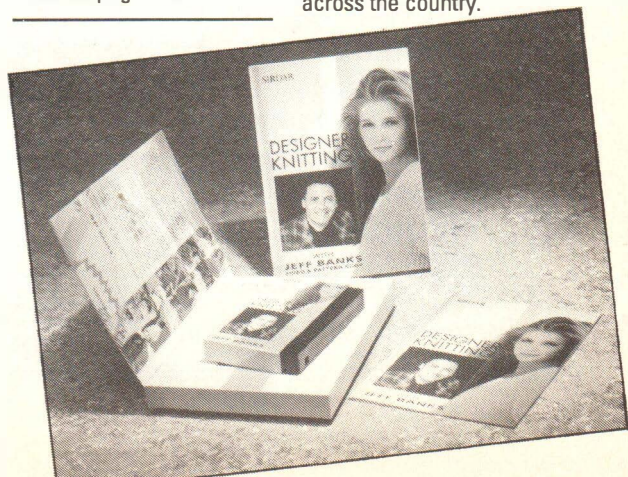


Maintenance video and magazine special offer for only £13.95 inclusive of postage and packing. Enjoy the video and refer to the magazine to give you detailed daily, weekly, monthly and annual maintenance covering all makes and types of machine.

To order the calendar and video and book see order form on page 103.



Sirdar plc, has joined forces with none other than Jeff Banks, world-famous for his popular ranges of high fashion clothing and closely associated with BBC TV's *The Clothes Show*, to produce an exciting and innovative knitting package of Jeff's most fashionable and topical designs in the newest and best of Sirdar's high quality hand-knit yarns. The complete package retails for £14.99 and comprises a booklet of 12 individual designs and a specially commissioned and photographed videotape presented by Jeff Banks. Available from a host of retail outlets across the country.



## WINNER OF THE SEPTEMBER COMPETITION

is Mrs Margaret Henderson, Woodbury Park, Exmouth, E. Devon who wins a Toyota 3400 Overlocker. Congratulations Margaret.

## WINNERS OF THE £100 CASH DRAW HELD AT NEC, BIRMINGHAM

Mrs Sandra Marsh, Stockport, Cheshire. D Nightingale, Coventry. Mrs P E Beaver, Shepton Mallet, Somerset. J Whitehouse, Brinscall, Lancs. Congratulations to you all.



# CLUBS

## NEW CLUBS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
FORMBY KNITTING CLUB	Mrs C Hodges	07048 72989	Pram Club Building, Harington Road, Formby	Second Wednesday	8pm
ST MARTINS (OSWESTRY) MK CLUB	Marian Evans	0691 661241	Please contact organiser for address of next meeting	Third Wednesday	7-9.30pm
BOLSOVER KNIT & CHAT GROUP	Mrs J Hulme	0246 822898	The Bainbridge Hall, Chapel Road, Carr Vale, Bolsover, Chesterfield, Derbys	Mondays	7-9pm
WALNEY KNITTERS CLUB	Mrs P Rushton (Sec) Mr & Mrs Thorne (Org)	0229 472791	Central Drive Community Centre	Every Monday	1.30pm
ST NEOTS KNITTING CLUB	Mrs D Fuller	0480 214393	St Marys Church Room, St Neots	Second Monday	7.30pm

## NEW OFFICERS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
ASHDOWN FOREST MK CLUB	Kathryn Willig (Sec)	0892 652861	As before		
WEMBLEY KNITS MK CLUB	Mrs EN Ruffell (Sec)	081-954 4054	As before		
CLYDEBANK MK CLUB	Jan Johnston (Org)	041-942 4119	As before		
KNOWSLEY MK CLUB	Elizabeth Walker (Sec)	051-493 1508	As before		
WETHERBY MK CLUB	Carol Dean (Sec)	0937 581221	St James Church Rooms, Church Street, Wetherby	First Wednesday	7.45pm for 8pm start

## CLASSES

**Mid Surrey Adult Institute, Dorking.** Saturday Workshops to be held on 7th and 21st November, 1992 and 6th February,

1993 and 6th March, 1993. Work to a set topic or on your own topic with guidance from the tutor. Bring a machine if possible. For further information telephone 0306 883351.

**Ruth Wood** based in Hull, E. Yorkshire is in her 4th year of teaching. She is now extending her classes to Monday evenings 7.30pm - 9pm for all Japanese machines. Singer owners are

catered for on Thursday afternoons 2pm - 3.30pm. Thursday mornings, as usual for improvers 10am - 11.30am. Ribber and Hague Linker courses by request. For further information contact Ruth

on 0482 794352.

**Darlington College of Technology.** There are still vacancies on the Machine Knitting, City & Guilds Course which is held on Wednesdays 9.30am-

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Mosses Community Centre Cecil Street Bury 5.12.92, 6.2.93, 17.4.93, 19.6.93

#### HUMBERSIDE

Portobello Church Hall Holderness Road, Hull 17.10.92, 23.1.93

Memorial Hall Grimsby Road Cleethorpes 24.4.93, 26.6.93 7.11.92, 30.1.93, 3.4.93, 12.6.93

#### MERSEYSIDE & CHESHIRE

St Matthews Church Hall Thornton Road Bootle, Liverpool 21.11.92, 30.1.93, 3.4.93, 12.6.93

United Reformed Church Hall Heath Road Upton by Chester 31.10.92, 16.1.93, 27.3.93, 5.6.93

Family & Community Centre Park Road South Newton Le Willows 5.12.92, 6.3.93, 8.5.93, 3.7.93

#### PRESTON

Christchurch Hall Victoria Road Preston 14.11.92, 6.2.93, 17.4.93, 19.6.93

#### TYNE & WEAR

Christchurch Centre Preston Road North Shields 12.12.92, 6.3.93, 8.5.93, 3.7.93

To be announced Gateshead

#### S. YORKS

Thornhill Youth & Community Centre Tenter St (off Wortley Road) Rotherham — 21.11.92 Further dates to be announced

#### YORK

Haxby Memorial Hall Haxby Village (Note further entry below with details of new venue) 12.12.92

#### TEESSIDE

To be announced Stockton

#### TRADE WEEKENDS

27/28/29 November 92 & 14/15/16 May 93  
AT Amberyarn, Dock Mill, Dockfield Terrace, Shipley.  
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#### YORK

The Village Hall Osbaldwick 20.2.93, 24.4.93, 26.6.93

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4.00pm. Parts 1 and 2 are being covered and students with sufficient experience may enrol directly on to Part 2. For further details contact Carol Metcalfe at the college on 0325 467651 ext. 293 or at home on 0748 811069.

Machine Knitting classes are being held at **Aboyne Academy & Deeside Community Education Centre**, Aberdeenshire on Wednesdays 1.30-4.30pm. For further information please telephone Adrienne Bradbury on 03398 85347.

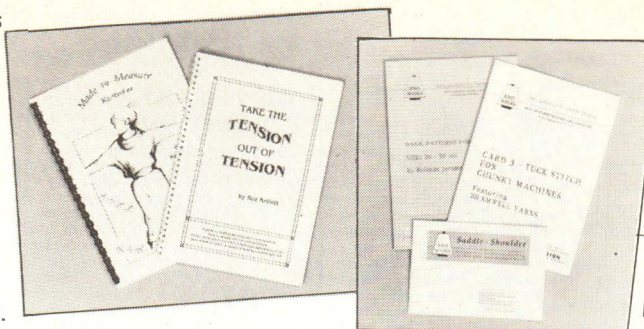
A day workshop (Jacquard) on November 19th for Passap/Pfaff Duomatic and 6000E knitters, will be conducted by **Kathleen Kinder**. Details of this and other courses from the Machine Knitting Centre, 27 Beechwood Drive, Thornton Cleveleys, FY5 5EJ. Tel: 0253 853481.

**Nina Miklin on Finishing of Knitwear.** Nina's

famous saying 'Knit to finish' is the theme of this most rewarding one-day course to be held on 14th December and 30th January 1993. A lecture and demonstration on how to give a garment, with the right preparations and the various finishing techniques, that professional appearance. To book the above courses or any further information please contact The Old Loom Mill, Mulbrooks Farm, West Sussex, BN27 2RH. Tel: 0323 848007. Or write directly to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

### BOOKS

If you knit stocking stitch on any leading brand of knitting machine, **Take The Tension Out Of Tension** is the book for you. Eighty pages featuring tension tables, patterns and ideas to inform, entertain, amuse and encourage every knitter who has ever experienced tension



trauma. Available exclusively from Roz Kellett, 68 St Aubins Avenue, Bitterne, Southampton SO2 8NW. Price £7.99 plus £1.50 p&p.

Three new titles from Mellors Munro — **Saddle-Shoulder Basic Book**. Patterns in DK, 4ply and 3ply. Sizes ranging from 56cm to 127cm. Price £2.55. **Basic Patterns For Duomatics**. Original drop shoulder designs for Duomatic machines, together with garment patterns covering sizes from 20" to 50". Price £3.99.

### Card 3- Tuck Stitch For Chunky Machines.

Featuring designs in Bramwell Double Knit, Aran and Chunky yarns in sizes 20" to 50". Price £3.99.

These three titles are available from leading sewing and knitting machine centres. For details of local stockists please send an sae to Mellors Munro & Co. Ltd, 23 Main Street, Bradley, Skipton, N. Yorks BD20 9DG. Tel: 0535 635292

**The Afternoon Collection** is a collection of suits and dresses by popular writer and designer **Ann Brown** — the



designs are suitable for all standard gauge machines with no ribber required. Some of the belts have been knitted and also included is a version of the popular petticoat pattern, this time in crêpe for the dresses.

The book features full colour photographs of all the garments plus close-ups of the fabric techniques. Price £6.50. For further details contact Ann Brown, 35 The Links, Whitehill, Bordon, Hants GU35 9HB. Tel 0420 474904.



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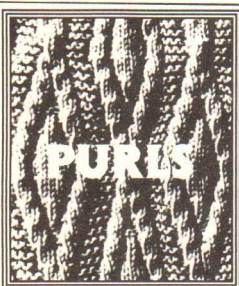
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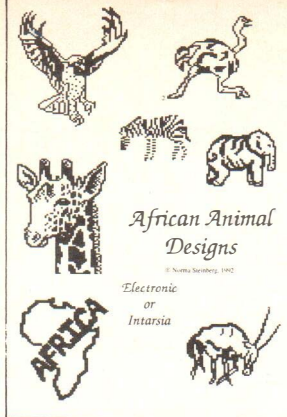




**Purls**, by Teresa Schiff will fill a gap in the limited range of books for the garter carriage owner, particularly for those who have got beyond the stage where they need detailed instructions even for the production of simple shapes. This is a collection that can be referred to again and again and will shortly be available on disk for DesignaKnit and PPD disk drives. Book price £3.95 inclusive of p&p. Available by mail order from City Modules Ltd, 244 Shrub End Road, Colchester, Essex CO3 4SA. Tel: 0206 549026, or from one of CML's growing list of stockists.



Stitch Patterns traditional and modern for the Garter Carriage  
by Teresa Schiff



**African Animals and African Prints** are two new stitch pattern booklets from Angela Gordon Knitwear. The patterns are designed for use on electronic knitting machines knitted in Fair Isle or two-colour Jacquard — the animal designs are also suitable for Intarsia. Each booklet costs £2.50. The designs are also available on disk in format for DesignaKnit, System 90 Into-Shape and also for the Brother disk drive. The disk has all the designs contained within the two booklets plus many variations, in total 53 designs on the

disk for £5.95. Enclose an A4 envelope with order. For further information contact Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Tel: 0929 551073.

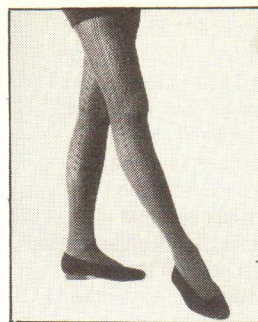
## OPAQUE PROFILE

At first glance the leg now seems to be firmly 'under wraps' don't be deceived, trousers will be slim and cropped or wide and fluid to reveal neat



Couture Designer  
Hosiery Super 70  
Opaque Tights. 70 denier

## Dior Versailles Opaque Tights. 70 denier



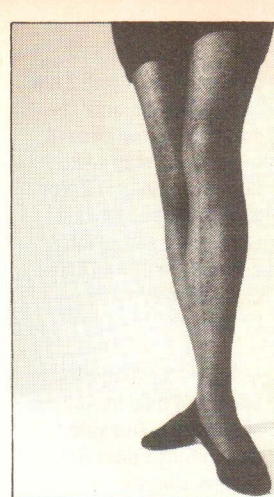
trim ankles. Skirts may be long and lean but with slits and vents from mid-calf to thigh, button throughs — unbuttoned, we will be showing more than a little leg. So attention is drawn to



## Dior Grisailles Semi-Opaque Tights. 40 denier

rather than away from — the leg. Opaques offer optimum leg cover, styles should be unobtrusive, designs discreet and directional, sculpting the legs in subtle colour to create impact and a smoothness of silhouette — The Perfect Opaque Profile.

## Couture Designer Hosiery Intense Satin Opaque Tights. 100 denier



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Further information from:

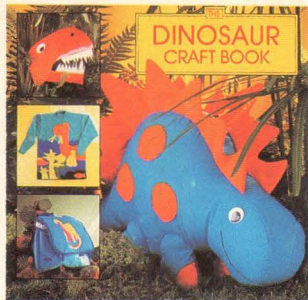
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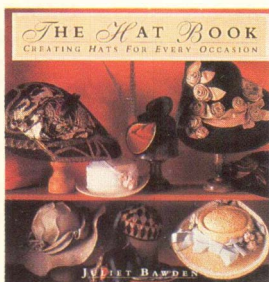
ACCESS

VISA





**The Dinosaur Craft Book** is a wonderful source of craft ideas for everyone who is delighted by dinosaurs. Published by Letts. Price £12.95.



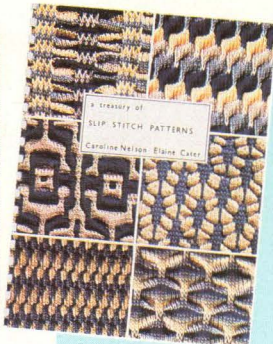
**The Hat Book** draws on ideas of the best young hatters to provide simple, step by step instructions for making a multitude of wonderful hats and hat accessories for every occasion, for every season, for every style, and for men and women. Published by Letts. Author Juliet Bowden. Price £15.95.

**The Sampler Workbook** is the one needlecraft book that a needleworker will keep for life. Its charming design makes it a welcome gift but it is at heart a profoundly practical book. Published by Letts. Author Jane Greenoff. Price £9.95.

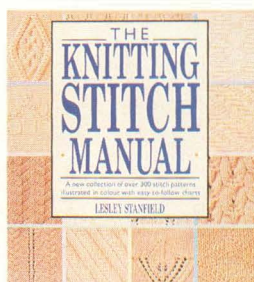
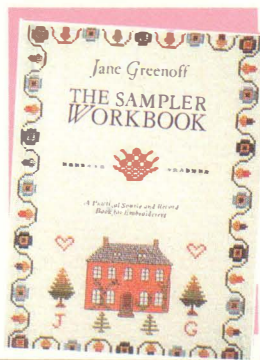
# BOOKS



**A Treasury of Garter Stitch Patterns** offers a range of unusual patterns to expand the potential of the garter carriage. Containing 24 designs suitable for all Brother knitting machines with a garter carriage. **A Treasury of Slip Stitch Patterns** shows how different designs can be produced by changing colour sequences. Containing 8 basic pattern designs which

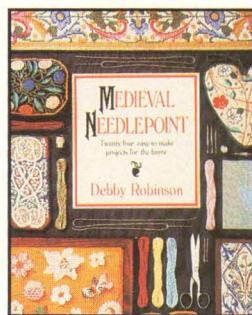


can produce over 30 different patterns. Suitable for all standard gauge punchcard or electronic machines. Both books are available by mail order only from Elaine Cater, 29 St Leonards Road, London SW14 7LY. Price £4.95 each plus 30p p&p. PPD owners can obtain accompanying disks at £3.50 plus 30p p&p each.



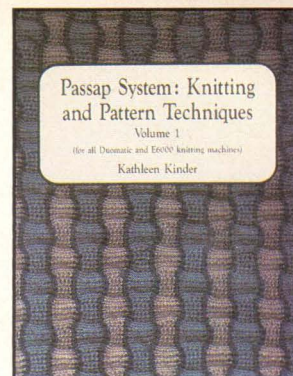
**The Knitting Stitch Manual**  
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patterns for the hand knitter. Many of the patterns can be translated for use on the knitting machine. Published by Cassell. Author Lesley Stanfield. Price £14.99.



**Medieval Needlepoint** is the first needlework book inspired by the medieval period. It contains twenty-four practical projects for the home, ranging from the quick and easy to the more ambitious, based on the rich colours and designs of medieval art. Published by Collins & Brown. Author Debby Robinson. Price £16.99.

**Passap System: Knitting and Pattern Techniques Volume 1** aims to serve owners of Passap System Duos and Electronics. Methods of working slip stitch and tuck stitch patterns are explained with samples of stitch patterns to work. Other features include ribs and hems for welts and bands, personalised pattern making, garment shapes for double bed



knitting and more knitting techniques. Available by mail order from Kathleen Kinder, Valley View, Station Road, Giggleswick, Settle, North Yorkshire BD24 0AB. Price £7.95 + £1 p&p.

**C-E-C-I-L-Y A Classic Handknit Collection** from Rowan Yarns. Book Number Twelve includes vivid waistcoats through to delicate sweaters and easy to wear sloppy Joes. Featuring twenty-nine beautifully inventive patterns from the cream of knitwear designers including Kaffe Fassett, Kim Hargreaves, Susan Duckworth and Louisa Harding. Available from Rowan stockists nationwide. Price £4.95.



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# The

# 1

Evening  
Top



**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Twilleys Goldfingering

**FIBRE CONTENT:** 80%

Viscose, 20% Metallised Polyester

**COLOUR:** We used Gold (MY)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BC

## SIZES

To suit bust 76-81[86-91:96]cm.

Finished measurement 82[91:100]cm.

Length 49.5[51.5:53.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Twilleys Goldfingering.  
1[1:2] x 250g cone in MY.

## GARMENT WEIGHTS

242g for size 86-91cm.

## MAIN TENSION

32 sts and 42 rows to 10cm measured over st st (tension dial approx 7).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

# Golden Glimmer



# Midas Touch

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## BACK

\* Push 132[146:160] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MY and MT, K30 rows.

Dec 1 st at each end of next and every foll 3rd row, 15 times in all. 102[116:130] sts. K until RC shows 115.

Inc 1 st at each end of next and every foll alt row, 15 times in all. 132[146:160] sts. K until RC shows 152[156:160].

## SHAPE ARMHOLE AND NECK

Cast off 6[8:10] sts at beg of next 2 rows.

120[130:140] sts \*. CAR.

Using nylon cord, K 60[65:70] sts at left by hand taking Ns down into NWP. Cont over rem 60[65:70] sts at right for first side.

Dec 1 st at each end of every foll alt row, 29[31:33] times. RC shows 212[220:228]. Cast off rem 2[3:4] sts.

Unravel nylon cord over sts at left. Reset RC at 154[158:162]. Complete to correspond with first side.

## FRONT

Work as given for back from \* to \*.

Dec 1 st at each end of every foll alt row, 24[26:28] times. 72[78:84] sts. RC shows 202[210:218]. CAR.

## SHAPE NECK

Using a separate length of MY, cast off the centre 38[42:46] sts.

Using nylon cord, K 17[18:19] sts at left by hand taking Ns down into NWP. Cont on rem 17[18:19] sts at right for first side.

Dec 1 st at armhole edge on every foll alt row, 5 times and *at the same time*, dec 1 st at neck edge on every row, 10 times. RC shows 212[220:228]. Cast off rem 2[3:4] sts.

Unravel nylon cord over sts at left.

Reset RC at 202[210:218]. Complete to correspond with first side, reversing shapings.

## ARMHOLE BAND (KNIT TWO)

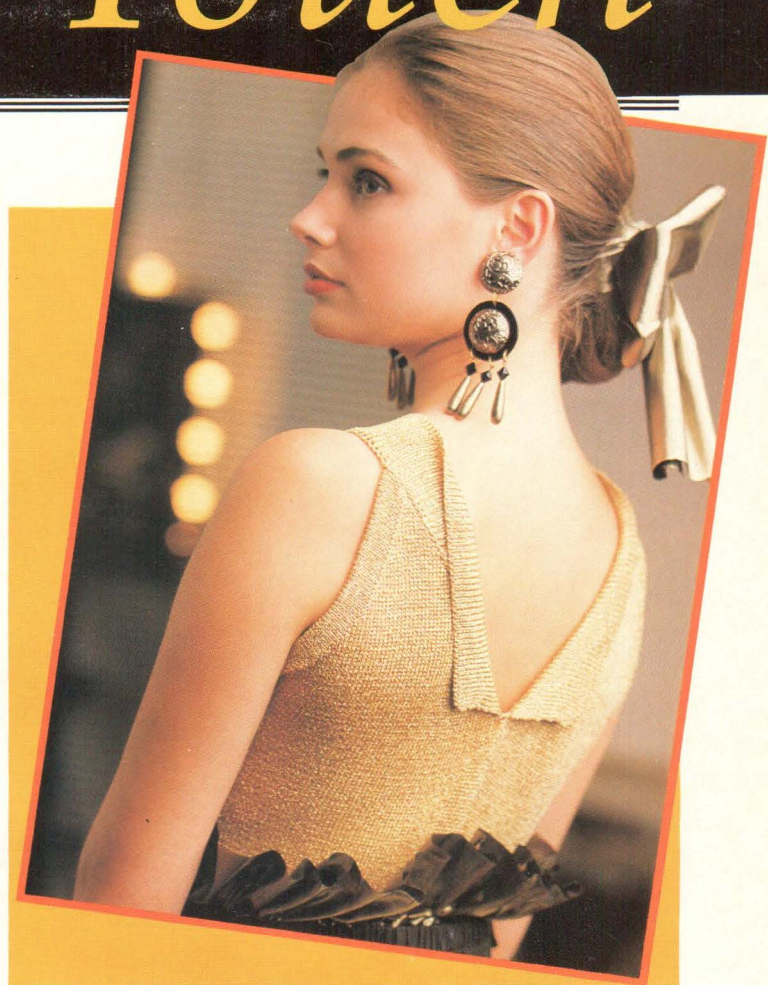
Push 126[134:142] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MY and MT-1, K20 rows.

Using WY, K a few rows and release from machine.

## NECKBAND AND COLLAR

With RB in position, set



machine for 1x1 rib. Push 182[190:198] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K30 rows. Cast off.

## WELT

### BACK AND FRONT ALIKE

With RB in position, set machine for 1x1 rib. Push 100[114:128] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-3/MT-3, K30 rows. Transfer sts to MB.

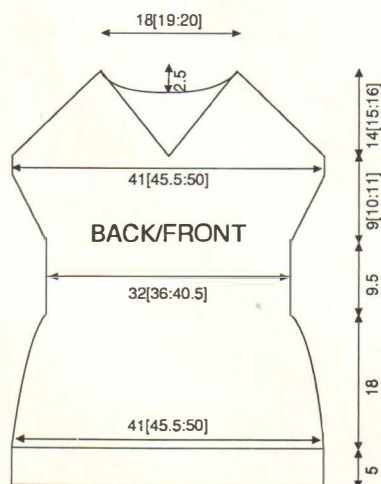
With wrong side facing, hang lower edge of

back/front on to Ns, dec 32 sts evenly as you go. Using MT, K1 row. Cast off.

## TO MAKE UP

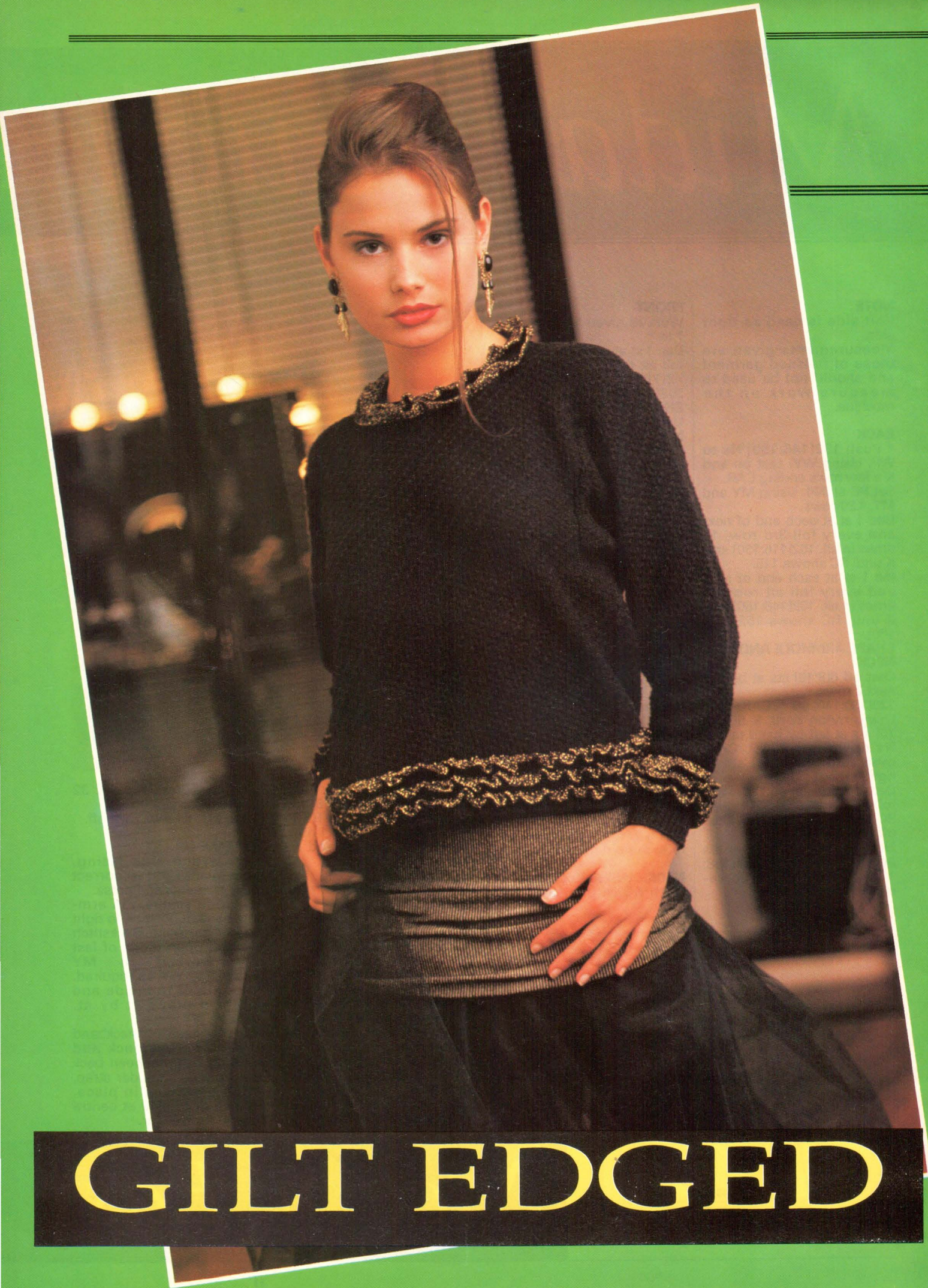
With wrong side facing, block pieces out to correct measurements and press. Join side seams. Pin armhole band in position to right side of garment. Backstitch through open loops of last row worked in MY unravelling WY as required. Fold in half to inside and catch in place st by st. Remove WY.

Matching centre of neckband to centre front neck and allowing 8cm between back and front as shoulder strap, stitch neckband in place. Fold to right side at centre back to form collar.



# Nice 'n' Easy





GILT EDGED



# The Midas Touch

## 2 Silk Evening Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** Texere Silk Noil and Glitter

**FIBRE CONTENT:** Silk Noil is 100% Silk.

Glitter is 65% Viscose, 35% Metallised Polyester

**COLOUR:** We used Silk Noil in Black (MC) and Glitter in Gold/Black (C)

**STOCKISTS:** To obtain these yarns, please write to Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ

### SIZES

To suit bust 86[91: 96: 101: 106]cm.

Finished measurement 94[98:104:108:114]cm.

Length 52.5[52.5:53.5:53.5:54.5]cm.

Sleeve seam 46.5[46.5:47:48:49]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Texere Silk Noil.

500g in MC.

Texere Glitter.

110g in C.

### GARMENT WEIGHS

475g for size 96cm.

### MAIN TENSION

Wash, dry and lightly press tension swatch before measuring.

22 sts and 53 rows to 10cm measured over tuck st patt

(tension dial approx 9).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

Purl side of tuck st patt is used as right side.

Knit side of st st is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

### PUNCHCARD PATTERN

Punch card before starting to knit.

### FRILLS

#### LOWER EDGE (KNIT TWELVE)

Push 104[108:114:120:126] Ns to WP.

\* Using C and 'e' wrap method, cast on. Set RC at 000. Using MT, K8 rows. Using WY, K a few rows and release from machine \*.

#### SLEEVE (KNIT SIX)

Push 100[104:104:108:112] Ns to WP. Work as given for lower edge frill from \* to \*.

#### NECK EDGE (KNIT TWO)

Push 184[184:196:196:200] Ns to WP. Work as given for lower edge frill from \* to \*.

Press all frills before cont. Join two lower edge frills tog to make six lengths in all.

### BACK

Push 104[108:114:120:126] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, K20 rows.

Pick up loops from first row and hang on to corresponding Ns. K1 row.

Using WY, K a few rows and release from machine.

With wrong side facing, hang one lower edge frill on to Ns, placing 2 sts on to each N. Remove WY.

With wrong side facing, rehang last row of MC on to Ns. Remove WY.

Using MC and MT, K8 rows. Using WY, K a few rows and release from machine.

With wrong side facing, hang second frill on to Ns as

before. Remove WY.

With wrong side facing, rehang last row of MC on to Ns. Remove WY.

Using MC and MT, K8 rows.

Using WY, K a few rows and release from machine.

With wrong side facing, hang third frill on to Ns as before. Remove WY.

With wrong side facing, rehang last row of MC on to Ns. Remove WY.

Using MC and MT, K2 rows.

Using WY, K a few rows and release from machine. CAR.

Turn work and rehang on to Ns. Insert punchcard and lock on first row.

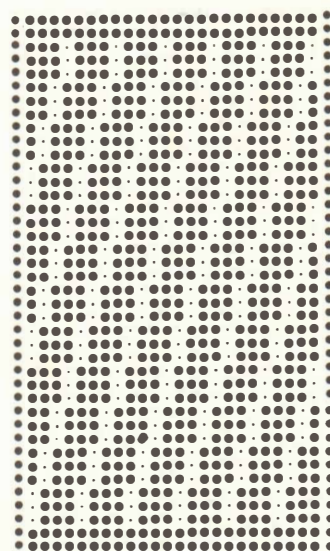
Set RC at 000. Using MC and MT, K1 row.

Release punchcard. Set carriage for tuck st knitting and work in patt.

K until RC shows 106[106:108:108:110].

### SHAPE ARMHOLES

Cast off 5[6:8:10:10] sts at beg of next 2 rows.



Dec 1 st at each end, K1 row, 5[5:5:5:7] times. 84[86:88:90:92] sts.

K until RC shows 242[242:246:246:250].

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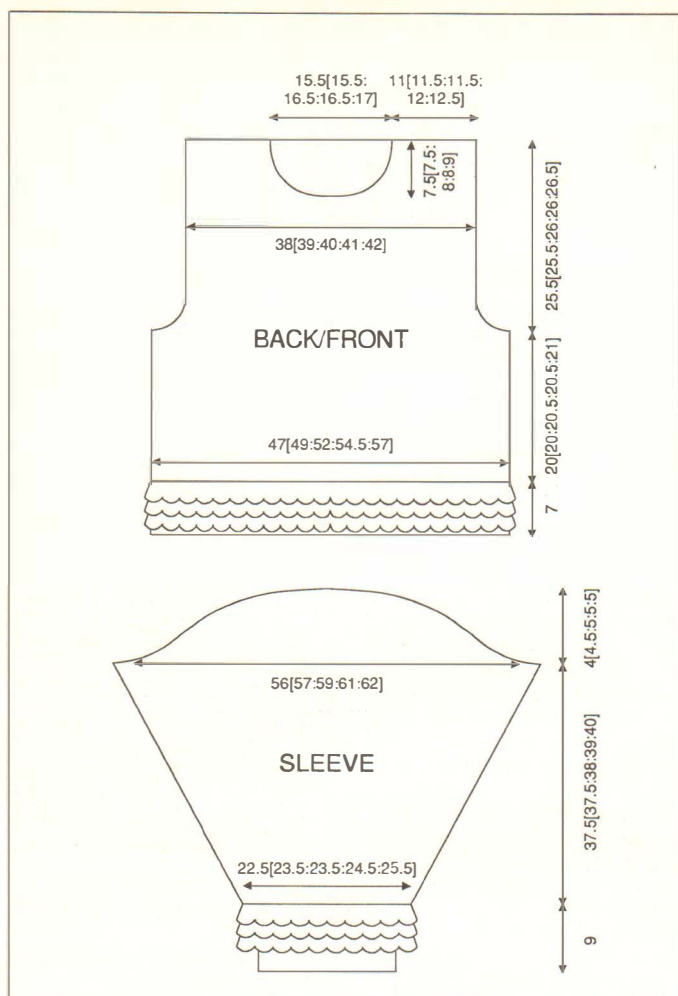
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Cast off 25[26:26:27:27] sts at beg of next 2 rows.  
Using WY, K a few rows over rem 34[34:36:36:38] neck sts and release from machine.

#### FRONT

Work as given for back until RC shows 204[204:204:204:206]. CAR.

#### SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 49[50:52:53:55] sts at left by hand taking Ns down into NWP. Cont on rem 35[36:36:37:37] sts at right for first side.

Dec 1 st at neck edge, K1 row, 10 times. 25[26:26:27:27] sts.

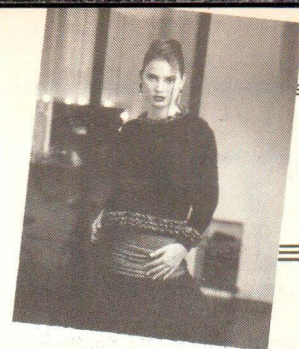
K until RC shows 242[242:246:246:250]. Cast off.

Unravel nylon cord over the centre 14[14:16:16:18] sts. Using WY, K a few rows and release from machine.

Unravel nylon cord over rem 35[36:36:37:37] sts at left. Reset punchcard on row previously noted. Reset RC at 204[204:204:204:206]. Complete to correspond with first side, reversing shapings.

#### SLEEVES

With RB in position, set machine for 1x1 rib. Push 50[52:52:54:56] Ns on MB



and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K20 rows.

Transfer sts to MB. Using MT, K1 row.

\* Using WY, K a few rows and release from machine.

With wrong side facing, hang one sleeve frill on to Ns, placing 2 sts on to each N. Remove WY.

With wrong side facing, rehang last row of MC on to Ns. Remove WY.

Using MC and MT, K8 rows \*.

Rep from \* to \*, once more.

Using WY, K a few rows and release from machine. With wrong side facing, hang third frill on to Ns as before. Remove WY.

With wrong side facing, rehang last row of MC on to Ns. Remove WY.

Using MC and MT, K2 rows.

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# The Midas Touch

Using WY, K a few rows and release from machine.  
Turn work and rehang on to Ns.

Set RC at 000. Insert punchcard and lock on first row. Set machine for patt. Using MC and MT, K1 row. Release punchcard. Set carriage for tuck st knitting and work in patt. K4 rows. Inc 1 st at each end, K5 rows, 37[37:39:40:40] times.

124[126:130:134:136] sts.  
K until RC shows 198[198:200:208:214].

## SHAPE TOP

Cast off 2[5:5:7:7] sts at beg of next 2 rows.

Cast off 6[5:5:5:5] sts at beg of every row, 19[21:23:23:23] times. RC shows 219[221:225:233:239].

Cast off rem 6[6:5:5:5] sts.

## NECKBAND

Join right shoulder seam.  
Push 92[92:98:98:100] Ns to WP. With right side facing, hang back neck over 34[34:36:36:38] Ns, side neck over 22[22:23:23:24] Ns, centre front over 14[14:

16:16:18] Ns and rem side over 22[22:23:23:24] Ns.

Set RC at 000. Using MC and MT, K12 rows.

\*\* Using WY, K a few rows and release from machine.

With right side facing, hang one neckband frill on to Ns, placing 2 sts on to each N. Remove WY.

With wrong side facing, rehang last row of MC on to Ns. Remove WY \*\*.

Using MC and MT, K8 rows. Rep from \*\* to \*\*, once more.

K1 row.

Using WY, K a few rows and release from machine.

## TO MAKE UP

Wash and dry pieces.

With wrong side facing, block out to correct size and lightly press.

Join rem shoulder and neckband seam. Fold neckband to right side and backstitch in place. Remove WY.

Sew in sleeves. Join side and sleeve seams.

Join frill seams.

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# Simulquilt for Glamour Fabrics

Carol shows us how to produce unusual fabrics for the party season



The Simulknit setting (commonly full needle rib with the ribber, using an 'ordinary' style Fair Isle punchcard) can be used to give a great variety of fabrics. With the party season imminent the potential of rather unusual fabrics seems appropriate.

## LUREX AND TEXTURE

This is the one season of the year when everyone can 'glitz it up' and when lurex yarn comes into its own. However, fancy yarns are generally a little more expensive than their smooth

relations — and — despite many improvements in their make up and manufacture, can sometimes feel a little 'scratchy' to wear next to the skin. With a 'luxury' yarn, it makes sense for the 'glamour' to show and weaving has often offered a means of doing this, whilst also providing a 'built-in' lining which can be another type of fibre completely. With the Toyota Simulknit setting there is a quicker alternative, use your luxury yarn as the main colour in a two colour Simulknit pattern. All the luxury shows and the

garment is ready lined when it comes off the machine. As you don't need to stop to move a second yarn (either laying over, or from one end of the carriage to the other), the knitting is also quite quick and easy — an extra benefit at this busy knitting season.

Sample 1 was worked in a comparatively cheap (cost, not performance) yarn as the backing, with lurex as the main yarn. The pattern used was a regular geometric (see Pattern 1). Because of the black/gold mix, the patterning effect as such is not terribly strong (although different lighting picks it up in different ways), but as there is a difference in both thickness and tension settings between the two yarns (and beds), there is an interesting texture to the fabric. The RB tension was set on '0' and the MB tension set on '7'.

## DESIGN IDEAS

There are several garment types where a fabric of this kind could be very useful. Who hasn't attended the Christmas party in a hall when the heating has failed or is so insignificant that it's a struggle to stop your teeth chattering whilst trying to look seasonally 'merry'? With the extra layer provided by its fine backing, a sweater or jacket in this fabric would be much warmer than its appearance might suggest! If you use the fabric for a little jacket, then any lurex left over could be incorporated as a motif or border for a matching top underneath

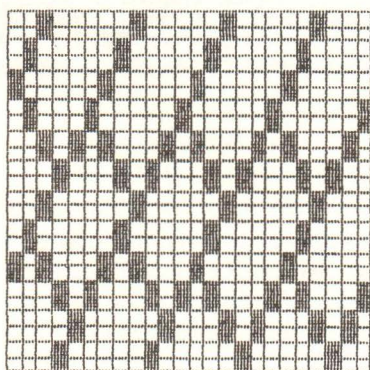
and with this particular colour combination, all you need is the right skirt, culottes or trousers to complete a whole look. If overall warmth isn't such a problem, but you always draw the short straw of having your back to a draught, then perhaps a dressy waistcoat might be just the thing to keep you smiling!

## EXTRAVAGANT OR EXTRAORDINARY?

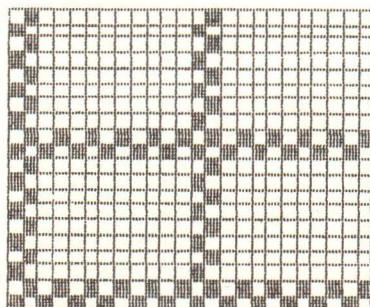
Whilst the difference in thickness and/or yarn tensions creates an actual quilting effect, if the yarns and tensions are balanced and a simple pattern selected, a plain fabric with simple pockets is formed. This was the basis for the fabric shown as Sample 2.

A line check pattern was used (see Pattern 2). The blank areas on the card correspond with areas where MB and RB stitches will not be joined — thus forming pockets. For this sample there are eight rows in the pockets followed by two joining rows (where both sides of the fabric are joined together). For a decorative and unusual effect, these pockets were filled whilst knitting — with sequins. Before finalising on sequins, I tried a variety of other materials. Beads seemed one possibility, but in order to get them into the pockets, the RB had to be lowered and a careless move on fine black thread can result in a dropped stitch that is not seen until the work is removed from the machine! Brightly coloured

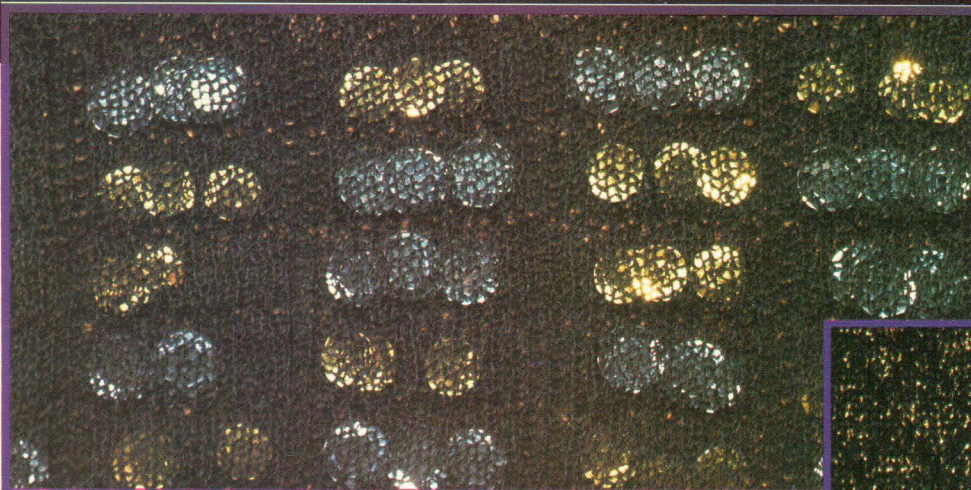
PATTERN 1



PATTERN 2

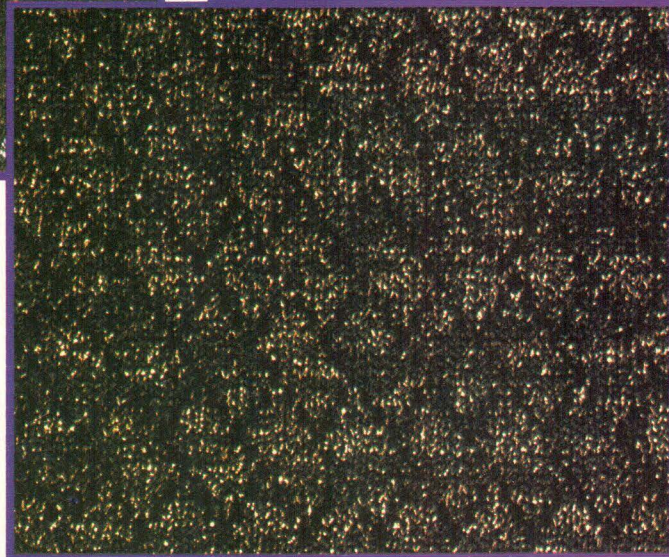






Sample 2: Bonnie's French Cr pe used as main yarn, bright acrylic used as 'contrast'

Sample 1: Black/gold lurex 4 ply as main yarn, black bright acrylic as backing (contrast) yarn



fabrics worked well, but for this season, I selected sequins as being easy to pop in and showing the right sort of party look.

## FILLING THE POCKETS

In order to put the sequins in, I knitted seven of the eight pocket rows. Using the straight edge of the ruler I pushed RB needles to their 'normal' WP. Sequins were then poked into the centre of the fabric — that is, centrally positioned between the knitting on each bed. The MB needles selected were not in the way, in fact they were very useful as defining the start and end of each pocket.

*Note:* If you knitted all eight pocket rows, then alternate needles on the MB would already be selected and would get in the way when inserting the sequins making the operation much more awkward.

Once the sequins were inserted, I used a single transfer tool to gently pat them down, so they didn't stand 'proud' of the knitting (making knitting easy on the next row, when MB needles will be selected). Using the straight edge of the ruler, the RB needles were then manually returned to their Simulknit position and knitting continued.

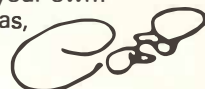
## GETTING PRACTICAL

To show off such a small area of fabric, I filled all the pockets, but this would not be necessary on a larger area, such as a garment. Obviously filling the pockets slows down the knitting, but with careful placement the interest is maintained and

the work minimised. On a regular pattern, you could devise a line pattern or zig-zag pattern of pockets to fill, leaving the others empty. There are many simple possibilities, I have to admit that this may not be the most practical fabric in the world, but if you choose washable sequins (your haberdashery department/store should be able to advise you) or if using oddments from your stock, you do a tiny test piece to wash and check the colour and condition of the sequins, you should find that it stands up to gentle washing. To keep the work down to a minimum, I think this would make a perfect little bolero or waistcoat, to add a little sparkle to a plain dress, or contrast totally with an outrageous lurex set! If the thought of working a complete garment is too much for you, then think about using this idea for simple but pretty gifts. Make a change from the fashionable quilted photograph frames by using this pretty fabric instead. The pockets could be scaled down, so that they are only big enough for one large sequin. Make a rectangle of it to form a pretty bag or pochette into which you can put soap, fun jewellery or any other suitable small gift. Make up tiny sacks of it, in different colours, with contrasting sequins to hang on the tree as mini ornaments — the sequins will glitter in the tree lights very prettily. If you use invisible nylon as the knitting threads, then shaped sequins would

appear suspended intriguingly in a variety of situations. I'm sure that by now, you'll have lots of

novel ideas of your own! Happy Christmas,





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## 3 Lady's Waistcoat



**MACHINES:** These instructions are written for standard gauge punchcard machines without ribber

**YARN:** Bramwell Hobby (used double throughout) and Twilleys Goldfingering

**FIBRE CONTENT:** Hobby is 83% Acrylic, 17% Nylon.

Goldfingering is 80% Viscose, 20% Metallised Polyester

**COLOUR:** We used Hobby in Black (MC) and Goldfingering in Gold (C)

**STOCKISTS:** If you have any difficulty in obtaining these yarns, please write to F. W. Bramwell & Co. Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU. Or Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BC

### SIZES

To suit bust 81-86[86-91:91-96:96-101:101-106]cm. Finished measurement 90[95:100:105:109]cm. Length 39.5[40.5:41.5:43:44]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

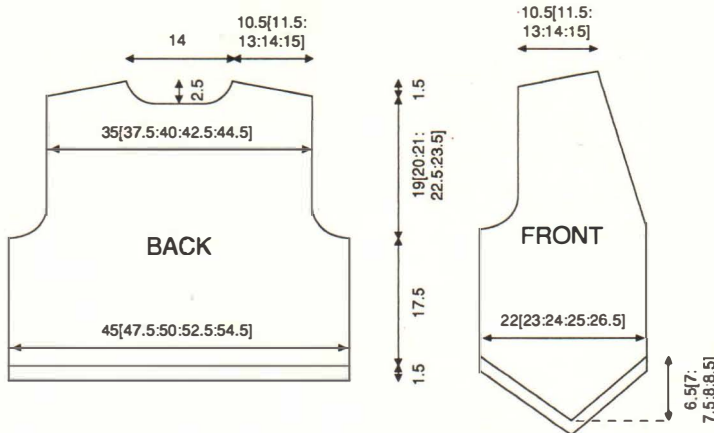
Bramwell Hobby.  
1 x 500g cone in MC.  
Twilleys Goldfingering.  
4[4:4:5:5] x 25g ball in C.  
6 buttons.

### GARMENT WEIGHTS

234g for size 91-96cm.

### MAIN TENSION

34 sts and 34.5 rows to 10cm measured over Fair Isle patt (tension dial approx 8).



Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

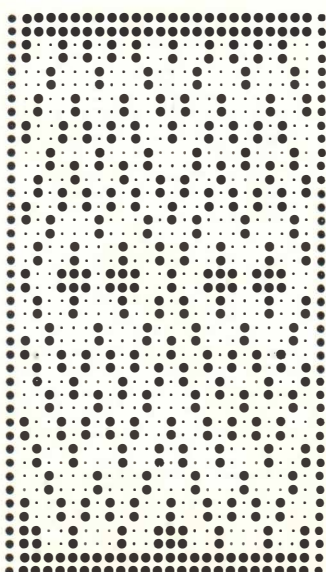
Hobby is used double throughout. Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

### PUNCHCARD PATTERN

Punch card before starting to knit.

### BACK

Push 77[81:85:89:93] Ns at left and right of centre '0' to WP. 154[162:170:178:186] Ns. Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Set RC at 000. Insert punchcard for patt. Using MC and MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC



in feeder 1/A and C in feeder 2/B, work in patt. K60 rows.

### SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows.

Dec 1 st at each end, K1 row, 5 times.

Dec 1 st at each end of every foll alt row, 6 times. 120[128:136:144:152] sts.

K until RC shows 120[124:128:132:136]. CAR.

### SHAPE NECK AND SHOULDERS

Make a note of row on

punchcard. Set carriage to hold. Push all Ns at left and 10 Ns at right of centre '0' to HP. Cont on rem 50[54:58:62:66] sts at right for first side.

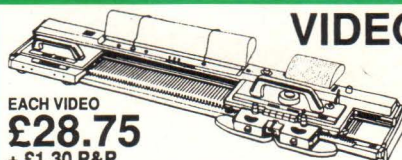
K2 rows.

Push 9 Ns at neck edge to HP, K2 rows.

Push 5 Ns at neck edge to HP, K1 row.

Push 12[13:15:16:17] Ns at right edge to HP, K2 rows, twice. 12[14:14:16:18] Ns rem in WP.

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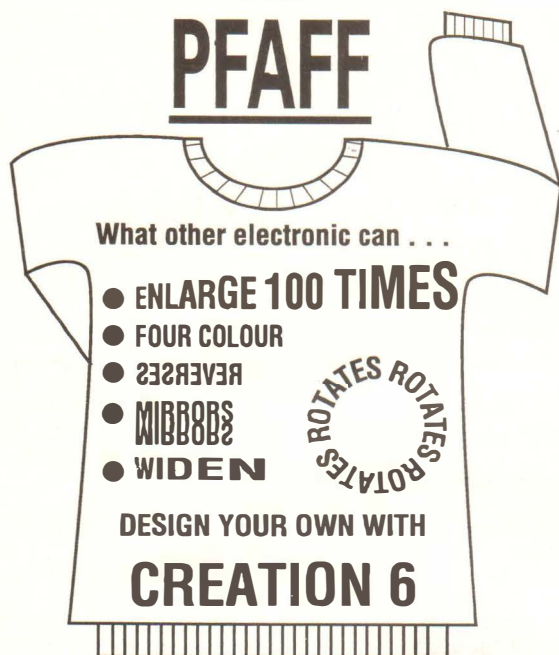




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Return 24[26:30:32:34] Ns at right from HP to WP.

Using WY, K a few rows over the 36[40:44:48:52] shoulder sts and release from machine.

Return 50[54:58:62:66] Ns at left from HP to WP. Reset punchcard on row previously noted. Reset RC at 120[124:128:132:136]. Complete to correspond with first side, reversing shapings.

### NECKBAND

Cancel hold. Cont over rem 48 neck sts. Pick up 3 sts from straight edge of neck at each side. 54 sts.

Set machine for st st. Using MC and MT-1, K16 rows.

Pick up loops from first row of band and hang on to corresponding Ns. Using T10, K1 row and cast off.

### LEFT FRONT

Push 74[78:82:86:90] Ns to WP ensuring that the centre 2 Ns are Ns 4 and 5 at right of centre '0'.

Using WY, cast on and K a few rows ending CAR.

Using nylon cord, K1 row.

Set RC at 000. Turn punchcard over, insert and lock on row 13[11:9:7:5]. Set machine for patt. Using MC and MT, K1 row.

Release punchcard. Set carriage for Fair Isle knitting and hold. Using MC in feeder 1/A and C in feeder 2/B, work as folls:

Leaving Ns 4 and 5 at right of centre '0' in WP, push all other Ns to HP. K1 row.

\* Return 1 N at each side from HP to WP, K1 row, twice.

Return 2 Ns at each side from HP to WP, K1 row, 3 times \*.

Work from \* to \* until all Ns are in WP. Cancel hold.

Set RC at 000. K60 rows. (CAL).

### SHAPE ARMHOLE AND NECK

Dec 1 st at neck edge, K3 rows, 21 times and at the same time, cast off 6 sts at armhole edge, K2 rows.

Dec 1 st at armhole edge, K1 row, 5 times.

Dec 1 st at armhole edge on every foll alt row, 6 times.

K until RC shows 125[129:133:137:141]. CAR. 36[40:44:48:52] sts.

### SHAPE SHOULDER

Set carriage to hold. Push 12[13:15:16:17] Ns at left to HP, K2 rows, twice. Cancel hold.

Using WY, K a few rows and release from machine.

### RIGHT FRONT

Work as given for left front, reversing shapings and needle settings thus ensuring the centre 2 sts are Ns 4 and 5 at left of centre '0'.

### BANDS

#### LOWER EDGE OF BACK

Push 154[162:170:178:186] Ns to WP. With wrong side facing, hang lower edge of back evenly on to Ns.

\*\* Set RC at 000. Using MC and MT-1, K16 rows.

Pick up loops from first row and hang on to corresponding Ns.

Using T10, K1 row and cast off \*\*.

#### LOWER EDGE OF FRONT (KNIT FOUR)

Push 37[39:41:43:45] Ns to WP. With wrong side facing, hang one section of lower edge of front from side edge to point evenly on to Ns.

Set RC at 000.

Using MC and MT-1, inc 1 st at point edge and dec 1 st at outside edge, K2 rows, 4 times.

Dec 1 st at point edge and inc 1 st at outside edge, K2 rows, 4 times.

RC shows 16.

Pick up loops from first row and hang on to corresponding Ns.

Using T10, K1 row and cast off.

Rep for rem 3 sections of lower edge.

#### BUTTON BAND

Push 116[120:124:128:132] Ns to WP. With wrong side facing, hang left front edge evenly on to Ns, from lower edge of band to shoulder.

Work as given for lower edge of back band from \*\* to \*\*.

#### BUTTONHOLE BAND

Work as given for button band, making 6 small buttonholes between lower edge and start of 'V' shaping on rows 4 and 12.

#### JOIN SHOULDER SEAMS

Push 36[40:44:48:52] Ns to WP.

With right side facing, hang back right shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns. Remove WY.

Using MC and T10, K1 row and cast off. Rep for rem shoulder sts.

#### ARMHOLE BAND (KNIT TWO)

Push 112[116:120:124:128] Ns to WP. With wrong side facing, hang one armhole edge evenly on to Ns. Work as given for lower edge of back band from \*\* to \*\*.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements and carefully press.

Join band seams. Join side seams.

Finish buttonholes. Sew on buttons.



# HURRICANES, HIGH RISE

## AND SOUTHERN HOSPITALITY

Viv Pain reports on the Second British American  
Knitting Exposition in Atlanta, Georgia

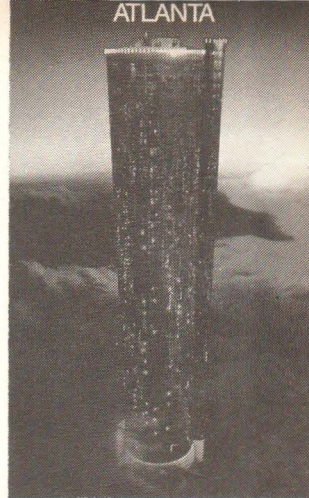
It certainly didn't seem like two years since the team from *Machine Knitting News* set off for the First British American Knitting Exposition organised by Bramwell Yarns in Denver, but time, as we all know, travels very quickly and it was at last time for John Allen, Carol Chambers, Anna Davenport, Peter Free and myself to attend the Second Exposition in Atlanta, Georgia. John was already in the States, lecturing, so the remaining four of us met at Gatwick Airport to take the direct flight to Atlanta. The newspapers and television news that day were full of the devastation that Hurricane Andrew had caused to

Florida but as Atlanta is probably nearly 1,000 miles from Miami nobody considered that this would have any effect on us. Our first day in Atlanta was a 'free day' so Anna and I decided to investigate the local shops. As the exchange rate was so good it was hard to remember our baggage allowance! It was a glorious hot sunny day so the afternoon was spent sunbathing around the pool, trying to convince ourselves that we were 'at work'.

The next day was the setting up day for the show. It dawned bright and sunny again and we were beginning to be very grateful that the hotel was fully air conditioned. Setting up day is an extremely busy day, decorating the stands (they call them booths in America), setting out magazines and generally making sure that everything is shipshape ready for the opening the following day. As we left the Exhibition Hall, which was in the basement of the hotel and therefore had no windows, we suddenly realised how very dark it was, and yet it was only around five o'clock in the afternoon. The hotel was twenty eight floors high (almost a bungalow compared with some of the surrounding buildings!) and the lifts (elevators) travelled up the outside of the building. When we stepped into a lift, we could actually feel the

lift swaying. The wind was howling and it was lashing with rain. On switching on the news in the hotel bedroom we were informed that Hurricane Andrew had veered to the right at Louisiana instead of to the left as was expected, and what we were experiencing was the tail end of it. At this stage we were very pleased

that we were on the fourteenth floor rather than the twenty eighth! Also that we were in the Hilton Hotel rather than the Westin Peachtree which had seventy five floors! Fortunately, it really was the tail end of the hurricane and things got no worse during the night, and in fact the following morning, the



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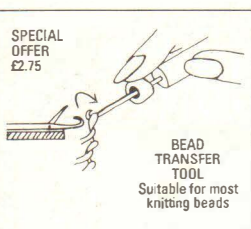
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first day of the exhibition, dawned bright and clear again.

Knitting exhibitions in America are totally different to exhibitions in Britain. A major part of the event are the seminars and lectures. The exhibits definitely take second place. This meant, of course, that selling was done in frantic rushes between lecture periods. The exhibition opened at 8 o'clock in the morning and went on to 6.00 in the evening. There were six hourly lecture sessions during the day from 9.00 to 12.00 and from 2.00 to 5.00 given by sixty-five different instructors. American knitters are avid collectors of information. I definitely got the impression that they read their copies of *Machine Knitting News* from cover to cover, over and over again, not so much for the patterns but more for the articles and information. It certainly seemed that *Machine Knitting News* is America's favourite knitting magazine. The same enthusiasm was evident when they attended lectures. Most students took recording machines into the lectures so they could listen again at their leisure and nobody was afraid of asking questions.

Lunchtime on the first day was when the drama really started. Anna and I had popped out of the hotel for a quick lunch time snack and on returning we noticed that there were several fire engines outside the hotel. Upon entering the hotel there was a definite pall of smoke in the reception area. Rumours were rife, and nobody was allowed to use lifts or stairs but the hotel was not being evacuated. It soon became clear that a transformer had blown on the seventh floor. This meant that half of the hotel had no electricity and, even worse when there are twenty eight floors, no lifts. Occupants of the incapacitated half of the hotel had to be rehoused in other hotels just for the night whilst the transformer was replaced. Our party was extremely lucky and we all stayed where we were, even though we felt we were on a keep fit marathon running up and down

fourteen flights of stairs (I have to confess the running became more of a crawl towards the end of the evening!)

The second day of the exhibition was very quiet and tame by comparison and, because our lectures made it possible, we were able to have a good look around the show. The exhibits were very different to those in Denver. In Denver we found lots of unusual gadgets, buttons, trimmings etc that were not available in Britain, but in Atlanta there was a predominance of designers selling their patterns and very few accessories for sale. I formed the opinion in Denver that when American knitters were good they were extremely good because they use their machines in very creative ways. They do not seem to mind how long a design takes them to knit and therefore some of their techniques are most unusual. Wearable art is still extremely popular and with the advent of Jones Tones Paints that are specially good for knitwear, Terri Burns, as expert on the use of these paints, was doing a roaring trade on her stand. One stand which was extremely impressive was the Passap stand. The garments on display were exquisite and really demonstrated what the Passap machine is capable of.

Time did not allow for us to sit in on any of the lectures but I am sure it would have been a fascinating experience with topics as diverse as 'Colourful Argyles and Plaids' to 'Organising a Knitting Room'; from 'Double Mittens and Ear Flap Hats' to 'Easy Toe and Heel Shaping'; from 'Software for Knit Design' to 'Stretching Your Knitting Creativity', and much much more.

The final day came round very quickly and because all of the visitors had, like ourselves, attended for the three days of the show we felt as though we had got to know some of them very well. Most Americans are extremely hospitable people and we all said goodbye having received offers of accommodation if





we were in various areas of the States. I particularly found the local people of Atlanta and Georgia very helpful and very hospitable. In fact, if you stopped and asked somebody in the street the directions to somewhere, they almost took it upon themselves to take you there and would give you any information you needed. I now understand what is meant by southern hospitality. After the customers had all left it was time to dismantle the stand, pack up the magazines, put garments in suitcases and forget about work for the next two days because we had two free days in Atlanta. This really was an enjoyable time. Atlanta is a beautiful city, very modern but with incredibly beautiful buildings. We visited the Stone Mountain, an area just outside the city which has been formed into a beautiful national park, with an incredible carving of the Civil War in the side of the mountain. Also in the park was a reconstructed cotton plantation, complete with slave quarters and I felt just like Scarlet O'Hara as we wandered through the beautiful rooms. Unfortunately Rhett Butler did not come round the corner! The evening following our trip to Stone Mountain was one of the high spots of my trip to Atlanta. The Westin Peachtree Hotel, which I mentioned earlier, has a revolving restaurant on the top, seventy two floors above the city of Atlanta. It was here that we ate on the last night of our stay. We travelled to the seventy second floor in the glass lift

that went up the outside of the building (some of us took more persuasion to enter this lift than others!) and it was a magical experience to travel slowly upwards and see the skyline of Atlanta stretch out below us. The meal was superb and the experience of eating whilst slowly circling 360° above the panoramic fairy tale lights of the city was an experience not to forget. Our final day came round all too quickly and it was time to pack up the suitcases (which were considerably fuller than when we arrived!). Anna, Carol, Peter and I climbed into a taxi for the airport with enough luggage to look as if we had been there for a month. We headed for the airport, sad to leave America, but looking forward to seeing our families who had been left behind, and with the question in our minds 'where are we going in two year's time Mr Bramwell?'

One interesting feature of the show was the charity Knit-a-Thon which took place throughout the opening times. A part of the Exhibition Hall had been sectioned off and every type and make of knitting machine set up in the area. Visitors, lecturers and exhibitors were invited to pop in at some time and knit anything from a few rows to a complete garment. There was a team of ladies sewing up and the resulting garments of which there were well over 100 were sent to charity. A great idea for a worthwhile cause.

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# Lady in R

# 4

Lady's  
Dress



**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Many A Mickle Silky Crepe

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** We used Red (MY)

**STOCKISTS:** To obtain this

yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

## SIZES

To suit bust 86[91:96:101:106]cm.

Finished bust measurement 90[94:100:105:110]cm.

Finished hip measurement 95[100:105:110:115]cm.

Length at centre front/back 76[77:77.5:78.5:79]cm.

Sleeve seam 40[40:40.5:40.5:41.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Many A Mickle Silky Crepe. 600g in MY.

## GARMENT WEIGHTS

522g for size 91cm.

## MAIN TENSION

34.5 sts and 50 rows to 10cm measured over st st (tension dial approx 4).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

When inc and dec on back and front, use the 6-pronged transfer tool and fully fashioned method.

Knitside is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## BACK AND FRONT ALIKE

Push 77[81:86:90:94] Ns at left and right of centre '0' to WP. 154[162:172:180:188] Ns. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MY and MT+1, K1 row.

Using MT-2, K32 rows. Pick up loops from the first row worked in MY and hang on to corresponding Ns to make hem.

Set RC at 000. Using MT, K 18[18:20:20:20] rows.

Inc 1 st at each end of next and every foll 30th row, 5 times in all. 164[172:182:190:198] sts.

K until RC shows 168[168:170:170:172].

Dec 1 st at each end of next and every foll 8th row, 4[6:5:5:6] times in all. 156[160:172:180:186] sts.

K until RC shows 200[216:210:210:220].

Dec 1 st at each end of next and every foll 4th row, 18[15:16:17:15] times in all. 120[130:140:146:156] sts.

K until RC shows 274[276:278:278:280].

Inc 1 st at each end of next and every foll 4th row, 12[10:8:11:9] times in all. 144[150:156:168:174] sts. K until RC shows 322[316:310:322:316]. Inc 1 st at each end of next and every foll 10th row, 6[7:8:7:8] times in all. At the same time, when RC shows 368[372:374:380:382]. CAR.

## SHAPE NECK

Using nylon cord, K all sts at left of centre '0' by hand taking Ns down into NWP. Cont on rem sts at right of centre '0' for first side.

Cont to keep inc at outside edge correct, K1 row. Cast off 4 sts at beg of next and every foll alt row, 13[14:15:15:16] times in all and at the same time, when RC shows 382[386:390:392:396]. CAR.

## SHAPE ARMHOLE

Cast off 9[6:6:5:5] sts at beg of next row. K1 row.

Cast off 3 sts at beg of next and every foll alt row, 5[6:6:8:8] times in all. 2 sts rem. RC shows 394[400:404:410:414]. Cast off.

Unravel nylon cord over sts

at left. Reset RC at 368[372:374:380:382]. Complete to correspond with first side, reversing shapings.

## RIGHT SLEEVE

Push 60[60:62:62:64] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MT and MT+1, K1 row. Using MT-2, K until RC shows 10.

Set carriage to hold. Using MT-1, push 25[25:26:26:27] Ns at left to HP, K1 row.

Push 5[5:6:6:7] Ns at right to HP, K1 row. 30 Ns rem in WP.

Push 1 N to HP at opposite side to carriage, K1 row, 18 times. \* Push 1 N to HP at opposite side to carriage, K1 row, twice. K2 rows \*.

Rep from \* to \*, 4 times more. 2 Ns rem in WP.

\*\* Return 1 N from HP to WP at opposite side to carriage, K1 row, twice. K2 rows \*\*. Rep from \*\* to \*\*, 4 times more. Return 1 N from HP to WP at opposite side to carriage, K1 row, 18 times. Return 25[25:26:26:27] Ns at left to WP, K1 row.

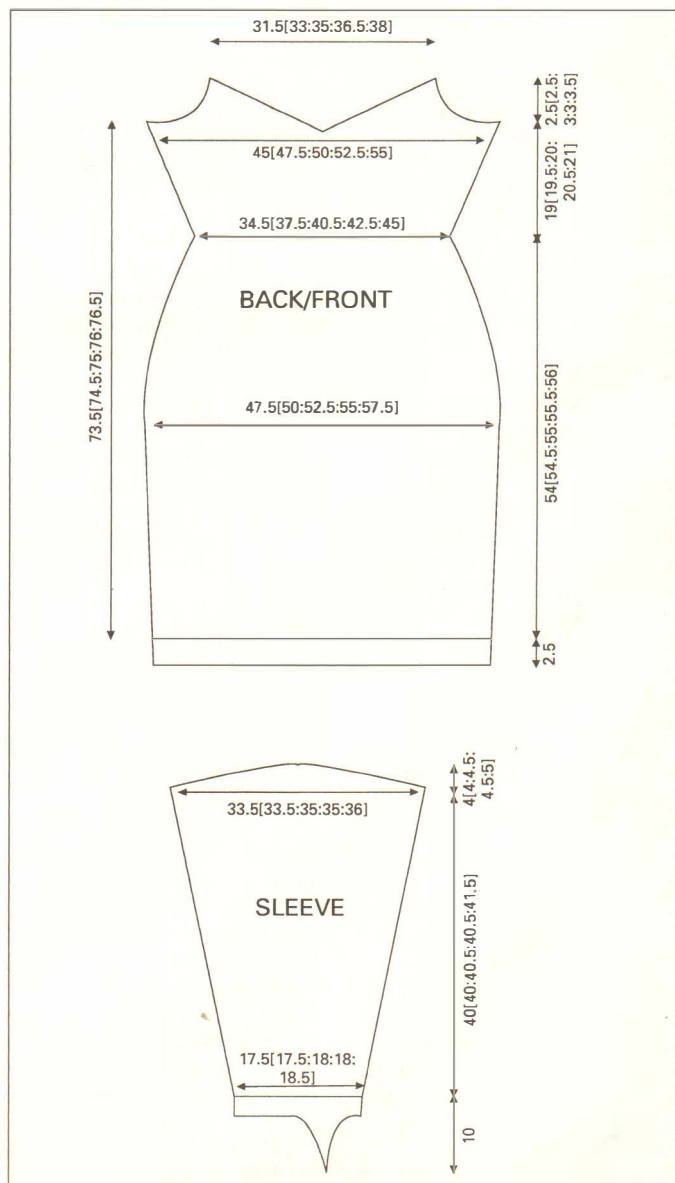
Cancel hold. Cont over all sts. K until RC shows 100.

Pick up loops from first row worked in MY and hang on to corresponding Ns to close hem.

Set RC at 000. Using MT, inc 1 st at each end of next and every foll 7th row, 16 times in all. 92[92:94:94:96] sts.

K until RC shows 112.

Inc 1 st at each end of next and every foll 6th row, 12[12:13:13:14] times in all. 116[116:120:120:124] sts.





# ed

K until RC shows 186[186:190:190:194].

#### SHAPE TOP

Cast off 9 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 10[10:12:12:14] rows.

68[68:66:66:64] sts. Place a marker at each end.

Cast off 4 sts at beg of next 9 rows. 32[32:30:30:28] sts. RC shows 207[207:213:214:219]. Cast off.

#### LEFT SLEEVE

Work as given for right sleeve, reversing HP shaping at lower edge.

#### RIB BANDS

Push 80 Ns to WP. Using WY, cast on and K approx 10cm. CAR.

Bring RB in to WP. Starting with 3 sts on MB at right and ending with 2 sts on MB at left, arrange sts for 5x5 rib.

\*\*\* Set RC at 000. CAR. Set both carriages to hold. Leaving 3 Ns at right in WP, push all rem Ns on both beds to HP. Using MY and MT-1/MT-1, K2 rows. Return 5 Ns at right from HP to WP, K2 rows, 15 times.

Cancel hold. Cont over all sts. K until RC shows 188[198:206:218:228]. CAR.

Set both carriages to hold. Push 2 Ns at left to HP, K2 rows. Push 5 Ns at left to HP, K2 rows, 15 times. RC shows 220[230:238:250:260].

Cancel hold. Using WY, K approx 10cm \*\*\*. Work as given from \*\*\* to \*\*\* once more. Release from machine.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and steam very lightly. Do not steam rib bands. Join side seams. Join sleeve seams.

Sew in sleeves, matching top of back/front to markers. Fold the 3 sts edge of rib band underneath the adjacent 5 sts section and slip stitch in place. Press band on wrong side, stretching slightly to approx 47.5[50:52:55:58]cm along shortest side. Bind off first and last rows of MY on each band. Remove WY. Attach to neck edge, overlapping at centre front and back by approx 11cm.

Work a large finger loop at point of each sleeve.



## PARTY PIECES



# Boo

## 5

Body  
Suit



**MACHINES:** These instructions are written for standard gauge machines without ribber

**YARN:** Twilleys Goldfingering and Lyscordet

**FIBRE CONTENT:**

Goldfingering is 80% Viscose,

20% Metallised Polyester.

Lyscordet is 100% Mercerised Cotton

**COLOUR:** We used Goldfingering in Black (MC) and Lyscordet in Black (C)

**STOCKISTS:** If you have any difficulty in obtaining these yarns, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BC

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 89[95:100:105:111]cm.

Length (as worn) 75[77:79:81:83]cm.

Sleeve seam 47cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Twilleys Goldfingering.

1 x 250g cone in MC.

Twilleys Lyscordet.

1 x 250g cone in C.

3 press studs or 3 hooks and eyes.



# day Talk

**GARMENT WEIGHS**  
404g for size 86cm.

## MAIN TENSION

30 sts and 40 rows to 10cm measured over st st (tension dial approx 7). Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## SPECIAL NOTE

The top section of this body suit can be adapted to a sweater. Full details are given at the end of the body suit instructions.

## NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## BACK

\* Push 9[10:11:12:13] Ns at left and right of centre '0' to WP. 18[20:22:24:26] Ns. Using WY, cast on and K a few rows ending CAR. Set RC at 000. Using C and MT-2, K18 rows.

Pick up loops from first row worked in C and hang on to corresponding Ns \*.

Set RC at 000. Using MT, K22 rows. Inc 1 st at each end of every foll alt row, 24[25:26:27:28] times. RC shows 70[72:74:76:78]. 66[70:74:78:82] sts.

Inc 1 st at each end of every row, 26[28:30:32:34] times. RC shows 96[100:104:108:112]. 118[126:134:142:150] sts.

## SHAPE HIPS

Dec 1 st at each end of every foll 3rd row, 7 times. RC shows 117[121:125:129:133]. 104[112:120:128:136] sts.

Using MC, dec 1 st at each end of every foll 3rd row, 8 times. RC shows 141[145:149:153:157]. 88[96:104:112:120] sts.

K until RC shows 161[167:173:179:185].

Inc 1 st at each end of every

foll 3rd row, 23 times. RC shows 230[236:242:248:254]. 134[142:150:158:166] sts.

## SHAPE ARMHOLES

Set RC at 000. \*\* Cast off 2[3:4:5:6] sts at beg of next 2 rows.

Dec 1 st at each end of every foll 4th row, 8 times. RC shows 264[270:276:282:288]. 114[120:126:132:138] sts. K until RC shows 76[78:80:82:84].

## SHAPE SHOULDERS

Cast off 4[5:6:7:8] sts at beg of next 6 rows.  
Cast off rem 90 sts \*\*.

## FRONT

Work as given for back from \* to \*.

Set RC at 000. Using MT, K4 rows.

Inc 1 st at each end of every foll 4th row, 9 times. 36[38:40:42:44] sts.

Inc 1 st at each end of every foll alt row, 13[14:15:16:17] times. 58[64:70:76:82] sts.

Inc 1 st at each end of every row, 10 times. RC shows 72[76:80:84:88]. 78[84:90:96:102] sts.

Cast on 4 sts at beg of next 10 rows. RC shows 82[86:90:94:98]. 118[124:130:136:142] sts.

## SHAPE HIPS

Dec 1 st at each end of every foll 3rd row, 7 times. 104[110:116:122:128] sts.

Using MC, dec 1 st at each end of every foll 3rd row, 8 times. 88[94:100:106:112] sts. RC shows 127[131:135:139:143].

K until RC shows 147[150:153:156:159].

Inc 1 st at each end of every foll 3rd row, 23[24:25:26:27] times. RC shows 216[222:228:234:240]. 134[142:150:158:166] sts.

## SHAPE ARMHOLES

## AND NECK

Set RC at 000. \*\*\* Cast off 2[3:4:5:6] sts at beg of next 2 rows. 130[136:142:148:154] sts. CAR.

Using nylon cord, K 65[68:71:74:77] Ns at left by hand taking Ns down into NWP. Cont on rem 65[68:71:74:77] sts at right for first side.

Dec 1 st at armhole edge on

every foll 4th row, 8 times and *at the same time*, shape neck edge as folls:

Dec 1 st at neck edge on every row, 18 times and then on every foll alt row, 27

times in all. K until RC shows 76[78:80:82:84]. 12[15:18:21:24] sts.

## SHAPE SHOULDER

Cast off 4[5:6:7:8] sts at beg of next and every foll alt



## PARTY PIECES



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ALWAYS WELCOME

# Body Talk

row, 3 times in all. 0 sts.  
 Unravel nylon cord over sts  
 at left. Reset RC at 2.  
 Complete to correspond  
 with first side, reversing  
 shapings \*\*\*.

## SLEEVES

Push 28[29:30:31:32] Ns at  
 left and right of centre '0' to  
 WP. 56[58:60:62:64] Ns.  
 Using WY, cast on and K a  
 few rows ending CAR.

Set RC at 000. Using MC and  
 MT-2, K16 rows.

Pick up loops from last row  
 worked in MC and hang on  
 to corresponding Ns.

Set RC at 000. Using MT, inc  
 1 st at each end of every foll  
 6th row, 22[23:24:25:26]  
 times. 100[104:108:112:116]  
 sts. K until RC shows 180.

## SHAPE TOP

Cast off 2[3:4:5:6] sts at beg  
 of next 2 rows.

Dec 1 st at each end of every

row, 12[10:8:6:4] times.  
 72[78:84:90:96] sts. RC  
 shows 194[192:190:188:186].  
 Dec 1 st at each end of every  
 foll alt row, 6[7:8:9:10] times.  
 60[64:68:72:76] sts.

Dec 1 st at each end of every  
 foll 4th row, 3[4:5:6:7] times.  
 54[56:58:60:62] sts. RC  
 shows 218[222:226:230:234].  
 Dec 1 st at each end of every  
 row, 12 times. 30[32:34:  
 36:38] sts.

Cast off 7 sts at beg of next 4  
 rows. RC shows 234[238:242:  
 246:250].

Cast off rem 2[4:6:8:10] sts.

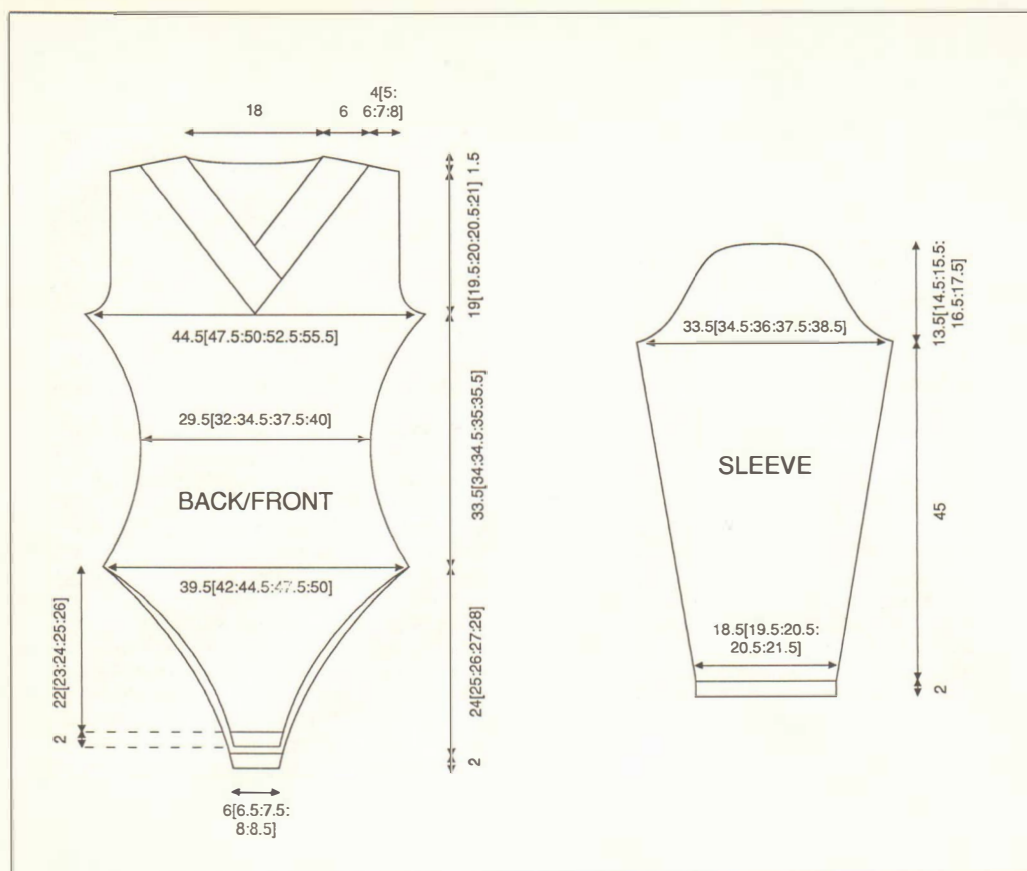
## FRONT NECKBAND (KNIT TWO)

Push 76 Ns to WP. Using  
 WY, cast on and K a few  
 rows.

Set RC at 000. Using MC and  
 MT-2, K60 rows. Using WY,  
 K a few rows and release  
 from machine.







#### BACK NECK BINDING

Push 60 Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MC and MT-2, K18 rows.

Using WY, K a few rows and release from machine.

#### LEG BINDING (KNIT TWO)

Push 176[180:184:188:192] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using C and MT-2, K18 rows.

Using WY, K a few rows and release from machine.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam press.

Pin front neckband pieces in position to right side of garment. Backstitch through open loops of last row worked in MC. Remove WY. Fold in half to inside and slip stitch in place st by st. Overlap right over left at centre front and stitch neatly in position.

Join shoulder seams. Attach back neck binding using the same method as for front neckbands.

Sew in sleeves. Join side and sleeve seams.

Attach leg bindings by stitching through loops of first and last rows of C, enclosing shaped leg edges. Attach fastenings to crotch hems overlapping front over back.

Give a final press.

#### SWEATER AN ADAPTATION OF THE BODY SUIT PATTERN

##### BACK

With RB in position, set machine for 1x1 rib. Push 124[132:140:148:156] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K15 rows. Transfer sts to MB.

Set RC at 000. Using MT, K20 rows. Inc 1 st at each end of next and every foll 15th row, 5 times in all. 134[142:150:158:166] sts.

K until RC shows 144.

##### SHAPE ARMHOLES

Set RC at 000. Work as given

for body suit back from \*\* to \*\*.

##### FRONT

Work as given for back to armhole shapings.

##### SHAPE ARMHOLE AND NECK

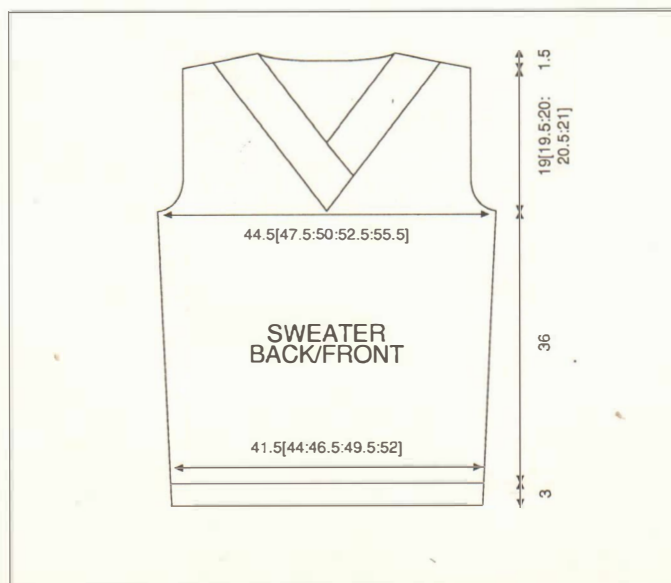
Set RC at 000. Work as given for body suit front from \*\*\* to \*\*\*.

##### SLEEVES, FRONT NECKBAND AND BACK NECK BINDING

Foll instructions given for body suit.

##### TO MAKE UP

Foll instructions given for body suit, but after joining side and sleeve seams, give a final press.



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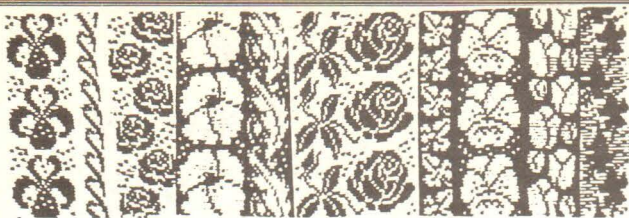
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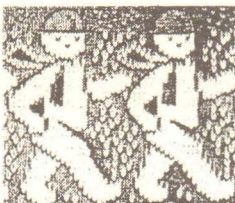
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# lett

### Dear Editor

I would like to thank you for printing my letter in your September magazine about my horse's head pattern. I had lots of them sent to me by your readers. Could you thank them very much for me in your next *Machine Knitting News*.

I have bought your magazine every month, so keep up the good work for us knitters.

Mrs M E Bennett  
Bristol

### Dear Editor

I would like to find a pen friend from around the world to write to. I am a 45-year old post-mistress whose hobby is rapidly taking over my life. I own a Brother 950i Electroknit with ribber and four-way colour changer and

spend many hours a week knitting. My other interests include dressmaking, bobbin lace (most handicrafts in fact), swimming, skiing (very badly), reading, photography, travel and charity work. You will probably think, and rightly so, that I wouldn't have time for all these pastimes. I do find that days and sometimes nights are far too short. I don't have a knitting business, but I love to design and knit garments for friends and family and from time to time I have entered shows and competitions. I was fortunate to win the 'Design to Win' competition, 16 plus category, organised by MKN in 1991 and I have had a further design for a beaded wedding dress published in 16 plus. I am now using the wedding dress to raise money for the charity

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# e r s

*Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £5!*

Hearing Dogs for the Deaf, this being my favourite as they are equally as important as Guide Dogs for the Blind but totally independent and as yet not very widely known about. I have just raised £51 at our local steam rally weekend show, having people guess how many beads were in the wedding dress.

I have two daughters aged 18 and 21, the youngest still living at home but the eldest works and lives on the Isle of Man. My very understanding husband has put up with a lot of hassles with my knitting over the past eight years and has himself learnt the art so he knows what's what (very useful at times when I am busy. I just set him on to knit).

I am looking forward to receiving your letters.

**Hazel Braimbridge**  
The Post Office  
Harpham  
Driffield  
East Yorkshire  
YO25 0RA

## Dear Editor

You will see from this letter that I am the proud owner of a Brother 940 Electronic, and enclosed is a verse on how I came by it. I hope it will amuse you. I love your magazine and can't wait for the next copy.

I done a deal through your magazine With 'Hertfordshire Knitting' for a new machine.

A few days later, my dream arrived, But can you imagine my shock and surprise! The carriage was damaged! couldn't believe my eyes!! So back it went, despite my cries. How long will it take? A few days they said. All I had left was the

double-bed. Holidays approaching, I began to pack, Hoping by then it would be back.

To my relief, the day before, The delivery van was at my door.

So thanks to all who were involved, I thought that was my problem solved.

Now I have my enthusiasm to smother, Can't wait to get back to see my new Brother.

Can only add, knitting is supersonic, Now I have my Brother Electronic.

**Mrs Cheryl Watts**  
Norwich

## Dear Editor

Paging through the second (South African) edition I came across your name as the new Editor. So bells began to ring and going back to my very first edition April 1984 Vol 1, No 1, I see you were Editor in Chief then and would like to wish you lots of luck as Editor.

I also see that your magazine has gone up to £1.70 which is fantastic as the original was only £1.20, very well done! I bought my copies regularly till November 1988 and then with the exchange rate and copies not coming through to SA had to stop buying. Now we are paying R9,90 (inclusive tax) and I have started buying again, but now as much as I'd love to, it will have to be issues I know I will knit from.

Do you have any idea what the price of overseas wool costs here? Enough to stop one knitting! From the very hot SA (at the moment), I wish you many more happy years.

**Ida Travis**  
Sandton  
Rep South Africa

# PARTY PIECES

Leggings can be worn as a fashion item or for extra warmth — knitted in 4 ply, these easy-fit leggings are sure to be a winner. We have used an acrylic yarn with a metallic thread for an evening look and have teamed them with a sweater from the Marion Nelson sweater set, see page 104 for special offer on Marion Nelson pattern cards.



**MACHINES:** These instructions are written for standard gauge machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** Foxstones Debutante

**FIBRE CONTENT:** 93%

Courtelle, 7% Lurex

**COLOUR:** We used Black 02(MY)

**STOCKISTS:** To obtain this yarn, please write to Foxstones Yarns Ltd,

Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG

## SIZES

8[10-12:12-14]

Finished measurement 73[89:105]cm.

Inside leg seam 64.5[67.5:71]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Foxstones Debutante. 1 x 350g cone in MY. Waist length of elastic

## GARMENT WEIGHS

218g for size 10-12.

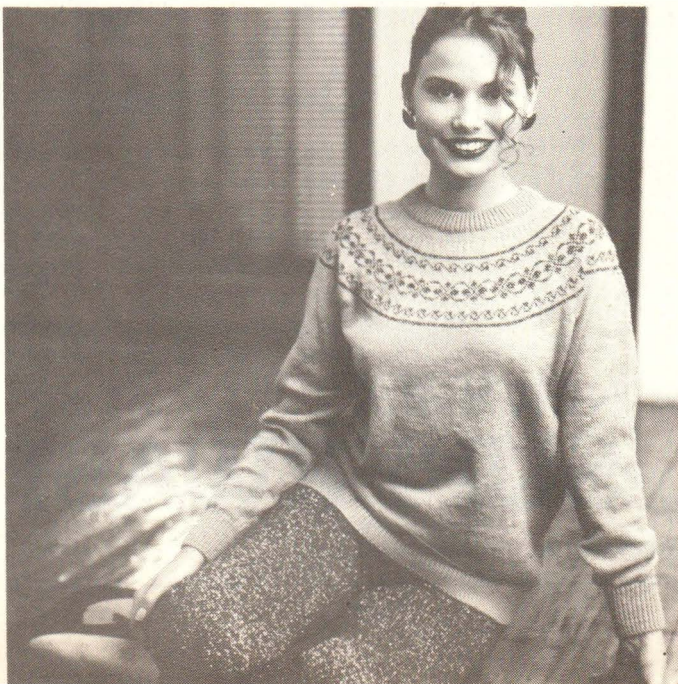
## MAIN TENSION

30 sts and 42 rows to 10cm measured over st st (tension dial approx 7).

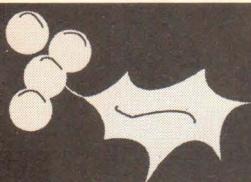
Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.







# PARTY PIECES

## NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## LEFT LEG

With RB in position, set machine for 1x1 rib. Push 61[81:101] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K15 rows. Transfer sts to MB. Set RC at 000. Using MT, inc 1 st at each end of every foll 7th row, 31[33:35] times. 123[147:171] sts.

Inc 1 st at each end of every foll 5th row, 5 times. 133[157:181] sts.

Inc 1 st at each end of every foll 3rd row, 5 times. 143[167:191] sts. K until RC shows 258[272:286]. CAR.

## SHAPE CROTCH

Cast off 3 sts at beg of next 2 rows. Set RC at 000. Dec 1 st

at left edge on every foll 7th row, 11 times and *at the same time*, shape right edge as folls: Dec 1 st, K1 row, 7 times then dec 1 st when RC shows 9, 11, 14, 17, 19, 21, 24 and 26. K until RC shows 99[111:123]. 109[133:157] sts. CAL.

Set carriage to hold. Push 27[34:39] Ns at right to HP, K2 rows, 3 times. Cancel hold.

## WAISTBAND

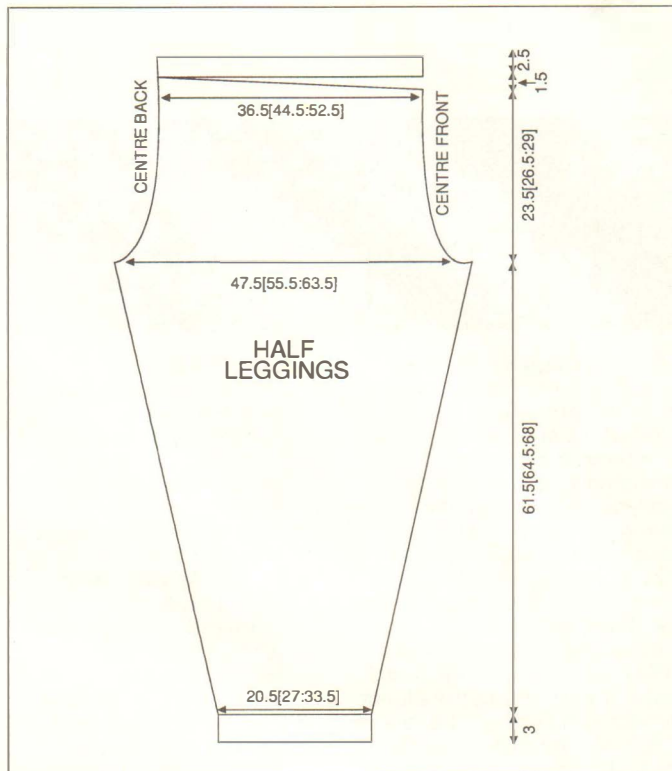
Using T10, K1 row. Using MT, K20 rows. Pick up loops from loose row and hang on to corresponding Ns. Using T10, K1 row. Cast off loosely.

## RIGHT LEG

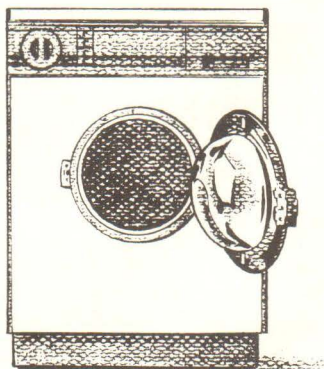
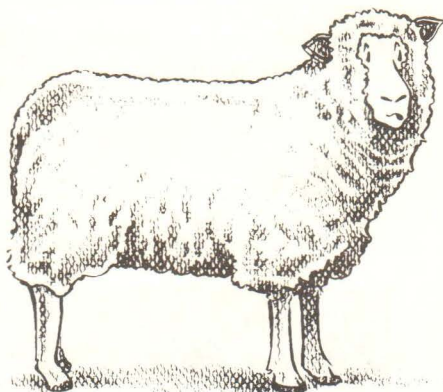
Work as given for left leg, reversing shapings.

## TO MAKE UP

Join centre front and back seams. Join inside leg seams. Thread elastic through waistband and secure ends. Close waistband seams.



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# 6

## Leggings

see page 31 for instructions



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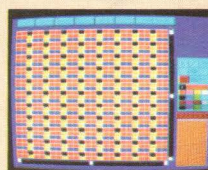
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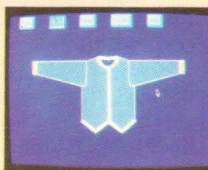


"Tile" it



Create Motif

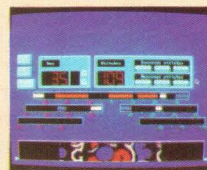
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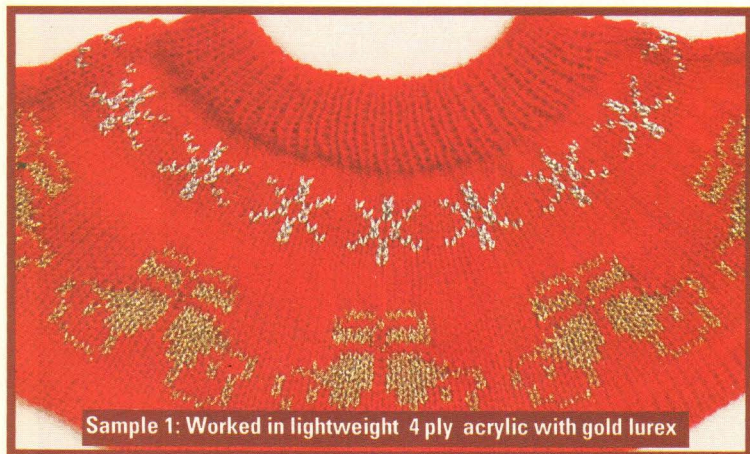
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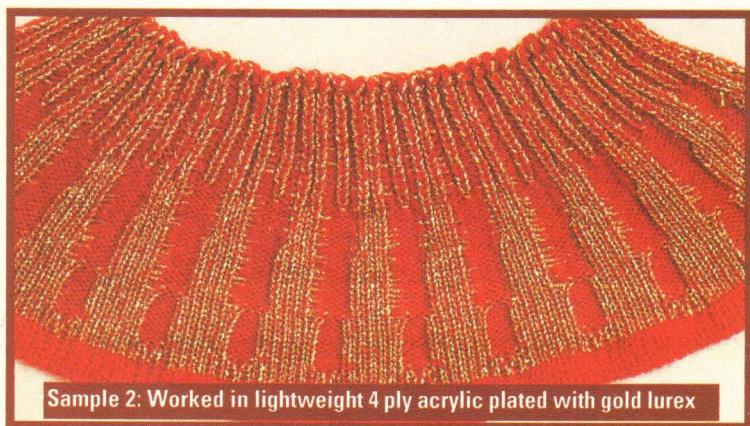
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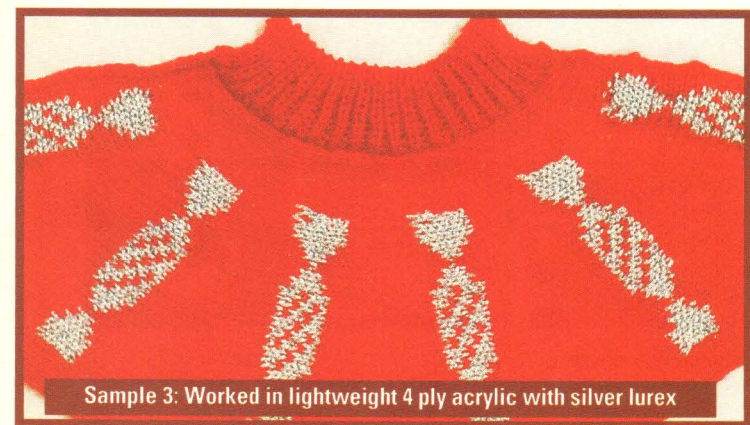
# MORE ABOUT K



Sample 1: Worked in lightweight 4 ply acrylic with gold lurex



Sample 2: Worked in lightweight 4 ply acrylic plated with gold lurex



Sample 3: Worked in lightweight 4 ply acrylic with silver lurex

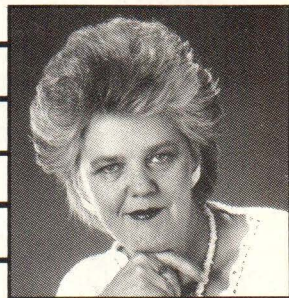
Last month we looked at how a circular yoke 'fits' into a garment, affecting the shape of the body and neckline and possibly the sleeves. However, the design and direction which you select for the yoke itself, also has a great influence on the finished garment. Thus circular yoked garments can appear to be fun, ethnic, classic or sophisticated in style — and these changes

can occur even when the remaining body pieces are in stocking stitch.

## FAIR ISLE AND JACQUARD

A familiar tradition in yoked sweaters is that of the multi-coloured 'Fair Isle' yoke. The colour and stitch pattern changes commonly occur immediately following a decreasing section. Sample 1 shows a simplified version of patterning changes (with suitably festive motifs!).

Circular yokes can be fun, ethnic, classic or sophisticated. Carol features designs with a festive feel

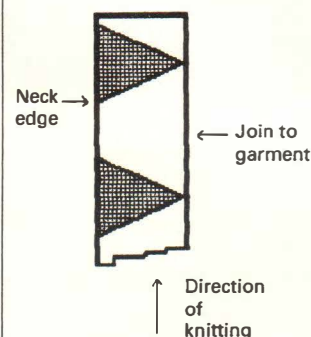


## KNITTING METHODS AND DECORATIVE OPTIONS

At this scale, the yoke might be suitable for a child's garment. Although shown separately (hemmed for clarity), the yoke could either be started on waste yarn, or knitted directly on to a

exaggerated and decorated by using a small hem; a couple of rows of reverse stocking stitch (or garter carriage); a line of lace holes (through which some additional decoration could be threaded or embroidery added round the holes) or simply a contrast stripe. Alternatively, the background colour could be changed at this point to emphasise the circular shape and patterning. As this is quite a shallow yoke and was finished with a 1x1 rib (doubled) neckband, there was no need for further stitch decreases once two rows of stocking stitch had been worked after the star border. The stitches were merely transferred to the rib setting required, the rib worked and the stitches cast off loosely. On larger sizes, or for deeper and

DIAGRAM 1



Yoke shape for charting, darts at neck side, maximum 'length' at side which will be joined to garment upper body.

suitably shaped body/sleeve section. The 'bells' pattern (Pattern 1) would be worked after two to four rows of plain knitting (so the stitches for the yoke are comfortably established). Once the border is completed, it makes the next decreasing neater and easier if at least one row of stocking stitch is knitted prior to releasing on waste yarn or decreasing using a garter bar (see November *MKN* for decreasing methods). The second 'star' border (Pattern 2) was worked as for the bell border — that is after a further two rows of stocking stitch. However, if desired, the 'join' between the two yoke sections could be

Diagram 2: Sideways yoke with Fair Isle pattern between darts. Sewn to garment body pieces and then the join line has been fringed.





# KNITTED YOKES

more dramatic yokes, the overall stitches may be decreased as many as four or five times, with three being about the minimum requirement. This can give a selection of different areas over which different colour combinations and stitch patterns can be worked.

## RIBBED PATTERNS

Ribbed yokes can give a 'country' feel to a design worked in natural colours and chunky yarn, or be more sophisticated as the garment (and season) warrants. When working a ribbed yoke, there may be different ways to reduce the width

using just the background yarn. After four rows (just to establish the rib and to give a plain border for a reasonably inconspicuous join to the body) some of the ribber stitches were transferred to the main bed. This gave a reduction in the number of stitches and therefore the width without removing the work from the machine. For decorative purposes, the plating was commenced just prior to the transfer of stitches. Some of the yoke depth was knitted before yet more stitches were transferred from ribber to main bed and such shaping continued until the

commenced in a pitch 'P' setting — 7x5 for instance. This could then be narrowed down in stages. For example, 7 stitches on RB (5 on MB) to start the first yoke section worked. Remove on to waste yarn. Replace back on to the machine in a 5x5 setting — decreases being worked so that each rib panel carried 2 stitches on its end needle. Work the second yoke stage and release again. Now change the setting as you like, perhaps reducing MB stitches to give 5 stitches on RB and 3 on MB, knit the section and release on waste yarn. Next time, stitches would be decreased on the ribber, resulting in a 3x3 setting. You could continue in this manner until a 1x1 rib setting is achieved and this would form the neckband. Alternatively, reduce the number of times stitches are released on to waste yarn, by using a combination of tension and yarn thickness reduction — particularly viable if working in stranded yarns, when a strand can be removed part way up, allowing for further practical decreases in tension.

## SIDEWAYS KNITTING

If working with a charting device, then it is quite easy to change the direction in which you work the yoke, simply by turning your yoke drawing round and marking it out in dart sections instead of horizontal strips (see Diagram 1).

## SIDEWAYS PATTERNING

Patterning is still quite viable on vertically darted yoked shapes as illustrated by Sample 3.

Straight rows need to be worked between darting sections (or you would end up with a circle and nowhere to put your head!) and these straight rows can be used for Fair Isle motifs (as shown), decorative ridges, or transfer lace patterns. If the reverse of the fabric is to be used, then decorative areas could use slip, tuck or weaving — albeit that you might have to modify the tension dial setting on tuck and slip so that there is a minimal width difference between the plain (stocking stitch and darted) sections and the patterned sections.

## JOINING 'FINISHED EDGE' YOKES

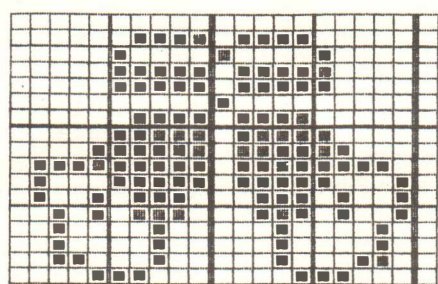
A sideways worked yoke is most easily worked completely separately. To join to the main body, it can be sewn, hand or machine linked and then, if desired, further trimming can be added to exaggerate (or perhaps disguise) the join line — as shown in the fringed finished sketch in Diagram 2.

Actually, the fringing can be done whilst the work is still on the machine, by adding a bank of additional NWP needles and a couple of WP needles at the 'widest' edge — in addition to the number required for the finished yoke depth. Once the yoke is removed from the machine and steamed or pressed as appropriate, the very edge two stitches can be cut off, thus giving a 'built-in' fringe.

I have only been able to suggest a few of the wealth of ideas possible for circular yokes, but I hope I have shown enough for you to appreciate that whatever the current fashion style, it is quite feasible to devise a circular yoked garment design which will complement any current 'look'.

Happy knitting,

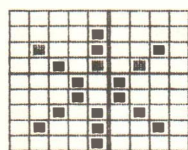
PATTERN 1



21 sts

17 rows

PATTERN 2



9 sts

9 rows

without having to remove the sections from the machine each time. Sample 2 illustrates a rib panelled yoke.

## THE PRACTICALITIES

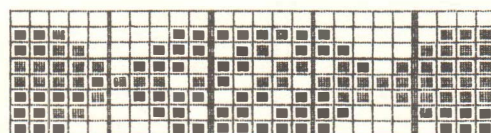
It is probably most practical to work this yoke as a separate entity and sew it on to the body/sleeves — so remember to cast off the appropriate body sections instead of releasing them on to waste yarn after their shaping. The sample yoke was started in full needle rib

yoke depth had been achieved, when stitches ended in an approximate 1x1 rib setting for the neckband.

## RIB VARIATIONS

There are many variations of patterning in rib formations which could be used for overall decreases like our sample. With some pre-planning, the ribs could give different, perhaps alternating shaping. Manual lace transfer patterns could be added to the rib sections. Instead of a full needle rib start, stitches could be

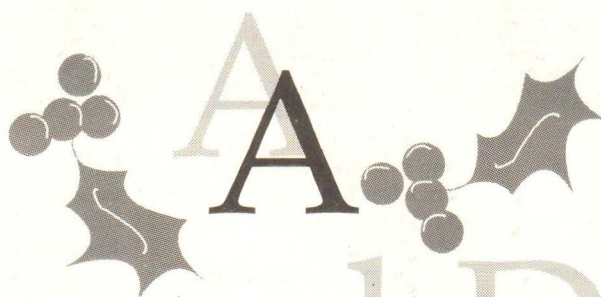
PATTERN 3



24 sts

8 rows





# Traditional Design

Laraine looks at variations on the snowflake design

**C**olour is the most effective way to give a Christmas feel to your knitting. You can use existing designs and, simply by using Christmas red and Christmas green

with black or white, you can quickly and easily transform any design into a Christmas one.

**CHRISTMAS SNOWFLAKES**  
The motif which

immediately sprang to mind when I was deciding what to knit for Christmas was the snowflake motif. There are so many variations of the snowflake design available to us and it is a design which I particularly like.

I have written the swatch instructions for Silver Reed standard gauge electronics, but they will work equally well for any gauge of Silver Reed Electronic simply by using the appropriate thickness of yarn. Punchcard owners should use a similar snowflake design in the same way as I have used the electronic version.

## SWATCH 1

Using black 4 ply, cast on and knit a few rows. From the basic set of designs supplied with the EC1 pattern controller, insert electronic sheet 5, pattern 37. Set the left pattern width indicator to 40 and the right pattern width indicator to 60.

Put point cams at edge of knitting.

**NOTE:** When you are knitting an all over pattern, especially straight pieces of knitting, you don't need to use the Needle 1 cam unless you want to be very specific about the positioning of the pattern. The left point cam will act as the Needle 1 cam in its absence. However, you

should note that you won't be able to move the left point cam to a different position without shifting the whole position of the pattern. We will deal with the whole subject of point cams and the Needle 1 cam in detail in a later issue.

Button 1 left and button 2 left. No other buttons should be lit.

**NOTE:** For normal, everyday knitting, only buttons 1 and 2 should be lit and the lights should be at the left. Therefore, when no instructions for the buttons are given, it is generally safe to assume that this is the setting you should use.

We are now ready to knit our snowflake design, starting with the green border.

Inspection light off. Set carriage for Fair Isle. With black in feeder 1 throughout.

\* Knit 3 rows with green in feeder 2.

Knit 2 rows with nothing in feeder 2.

**NOTE:** You don't have to reset the carriage for stockinet on these rows because these 2 rows of the design are completely blank, so will knit only the yarn in feeder 1.

Knit 15 rows with red in feeder 2.

Knit 2 rows with nothing in feeder 2 \*.

Repeat from \* to \* throughout.

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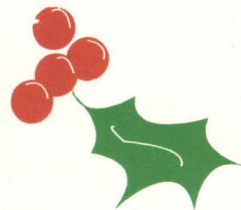
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gn



Swatch 1



Swatch 2



**TIP:** If you get a little nervous about knitting the rows without yarn in feeder 2, in case you have lost count or really don't believe you have got to the plain section, you can check it by putting the inspection light on. The card will come back out of the pattern controller and show you the row you're about to knit — it should be all blank rectangles. Switch the inspection light off again and the card will go back into the pattern controller leaving you ready to continue knitting with confidence.

## SWATCH 2

For a more subtle Christmas look, a single motif snowflake can be very effective. In this swatch I have used two different border designs to introduce some green and two alternative snowflake designs. However, you might prefer to use only one of the border designs above the cuffs and hem of a sweater and a few single motif snowflakes strategically placed on the rest of the sweater. Using black 4 ply, cast on and knit a few rows.  
**BORDER 1:** Insert card 5, pattern 35. Set pattern width indicators to 32 left and 60 right. Put point cams at edge of knitting. Inspection light off. Set carriage for Fair Isle. With black in feeder 1 and

green in feeder 2, knit 5 rows.

Inspection light on.

**SNOWF AKE 1:** Set pattern width indicators to 33 left and 58 right. This removes the extra stitches at the edges of this design which we don't really want for a single motif.

To knit a single motif, we now need to move the point cams into the appropriate position and put the Needle 1 cam in place.

Left point cam and Needle 1 cam at 12, left of centre '0'. Right point cam at 13, right of centre '0'.

Memorise the position of these by passing the carriage across and back with the carriage release lever engaged.

Inspection light off.

Carriage is still set for Fair Isle.

With black in feeder 1, knit 2 rows.

With black in feeder 1 and red in feeder 2, knit 27 rows.

Inspection light on, remove card.

Set carriage for stockinet. Knit 10 rows black.

**BORDER 2:** Insert card 5, pattern 37.

Set pattern width indicators to 40 left and 60 right.

Put point cams at edge of knitting.

Inspection light off.

Set carriage for Fair Isle.

With black in feeder 1 and green in feeder 2, knit 3 rows.

Inspection light on, remove card.

**SNOWF AKE 2:** Put left point cam and Needle 1 cam at 9, left of centre '0'. Put right point cam at 9, right of centre.

You're about to knit some plain rows, so the carriage will memorise those new positions while you are knitting.

Set carriage for stockinet. Knit 4 rows black.

Insert card 3, pattern 26. Pattern width indicators, left 0 and 18 right.

Inspection light off.

Set carriage for Fair Isle.

With black in feeder 1 and red in feeder 2, knit 17 rows.

Inspection light on, remove card.

Set carriage for stockinet. Knit 4 rows black.

Repeat Border 2 now.

Continue mixing and matching any number of designs you like. You should have the hang of it by now. And remember, to make any design look Christmassy, you can't go wrong with a combination of red, green and black or red, green and white.

*Laraine*

## Yarns used:

Forsell Shamal. Black — 520 Black. Red — 527 Hollyberry. Green — 554 Emerald.

For stockist information write to :

T. Forsell & Son Ltd,  
Blaby Road,  
South Wigston,  
Leicester LE8 2SG.



# Turquoise and Bronze

# 7

Fair Isle  
Evening  
Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Twilleys Silverfingering

**FIBRE CONTENT:** 80%

Viscose, 20% Metallised Polyester

**COLOUR:** We used Shade 101 (MC), Shade 112 (A) and Shade 108 (B)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BC

## SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 99[103:108:113:118]cm.

Length 57[57:64:64:64]cm.

Sleeve seam 51cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Twilleys Silverfingering.  
12[13:13:14:15] x 25g ball in MC.

10[11:11:12:13] x 25g ball in A.  
4[4:5:5:6] x 25g ball in B.

## GARMENT WEIGHTS

630g for size 96cm.

## MAIN TENSION

After steaming, 34 sts and 39 rows to 10cm measured

over Fair Isle patt (tension dial approx 7).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERN

Punch card before starting to knit.

## COLOUR SEQUENCE FOR PUNCHCARD

Rows 1-40: MC+A.

Rows 41-42: A in feeder 2/B only.

Rows 43-48: MC+A.

Rows 49-64: MC+B.

Rows 65-70: MC+A.

Rows 71-72: A in feeder 2/B only.

## PATTERN SEQUENCE FOR SLEEVES

Using A and MT-1, K1 row.

Insert punchcard and lock on first row. Set machine for patt, K1 row. Release punchcard. Set carriage for Fair Isle knitting.

Using MC+A, K12 rows.

Lock punchcard on row 29. Make free move to select Ns. Release punchcard. Set carriage for Fair Isle knitting. Keeping the colour sequence for punchcard correct, K44 rows.

Lock punchcard on row 1. Make a free move to select Ns. Release punchcard. Set carriage for Fair Isle knitting.

Using MC+A, K12 rows.

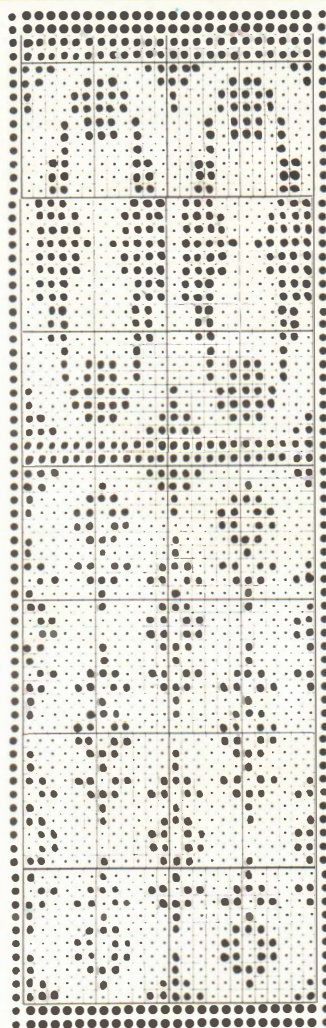
Using MC+A, rep the next 16 rows of punchcard (rows 13-28), 6 times in all. RC shows 166.

Now work rows 29-40 (12 rows) of punchcard using correct colours.

Set machine for st st. Using A and MT-1, K4 rows. RC shows 182.

## BACK

With RB in position, set



machine for 1x1 rib. Push 84[88:92:96:100] Ns at left and right of centre '0' on MB to WP. 168[176:184:192:200] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K38 rows. Transfer sts to MB.

Set RC at 000. Using MT, K 3[3:1:1:1] rows. Insert punchcard and lock on row 1[1:43:43:43]. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting.

Foll colour sequence given and using MT, work in patt.

K until RC shows 94[94:118:112:106].

## SHAPE ARMHOLES

Cast off 10[10:8:10:10] sts at beg of next 2 rows. 148[156:168:172:180] sts. K until RC shows 188[188:216:216:216]. Set machine for st st. Using A and MT-1, K 4[4:2:2:2] rows. RC shows 192[192:218:218:218].

Cast off 40[44:50:52:56] sts at each end for shoulders. Cast off rem 68 neck sts.

## FRONT

Work as given for back until RC shows 166[166:188:188:188]. CAR.

## SHAPE NECK

Make a note of row on punchcard. Using a separate length of yarn, cast off the centre 34 sts. Using nylon cord, K 57[61:67:69:73] sts at left by hand taking Ns down into NWP. Cont on rem 57[61:67:69:73] sts at right for first side.

Dec 1 st at neck edge on every row, 14 times.

Dec 1 st at neck edge on every foll alt row, 3 times. 40[44:50:52:56] sts.

K until RC shows 188[188:216:216:216].

Set machine for st st. Using A, K until RC shows 192[192:218:218:218]. Cast off.

Unravel nylon cord over sts at left. Reset punchcard on







row previously noted. Reset RC at 166[166:188:188]. Complete to correspond with first side, reversing shapings.

#### SLEEVES

Push 53[53:57:60:67] Ns at left and right of centre '0' to WP. 106[106:114:120:134] Ns. Using WY, cast on and K a few rows ending CAR. Set RC at 000. Work in patt sequence given. K2 rows.

Shape sides by inc 1 st at each end of next and every foll 4th row, 12 times in all. K3 rows.

Inc 1 st at each end of next and every foll 6th row, 20 times in all. 170[170:178:184:198] sts. K until RC shows 172. Place a marker at each end. K until RC shows 182. Mark centre st and cast off.

#### CUFFS

With RB in position, set

machine for 1x1 rib. Push 80[80:90:90:100] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using B, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K32 rows.

Transfer sts to MB. Using MT-1, K1 row. With wrong side facing, hang lower edge of sleeve on to Ns, dec 26[26:24:30:34] sts evenly as you go.

Using MT+1, K1 row. Cast off.

#### NECKBAND

Join right shoulder seam.

With RB in position, set machine for 1x1 rib. Push 170[170:178:178:178] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using B, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K28 rows.

Transfer sts to MB. With wrong side facing, hang neck edge evenly on to Ns. Using MT-1, K1 row. Cast off loosely.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam avoiding all rib sections.

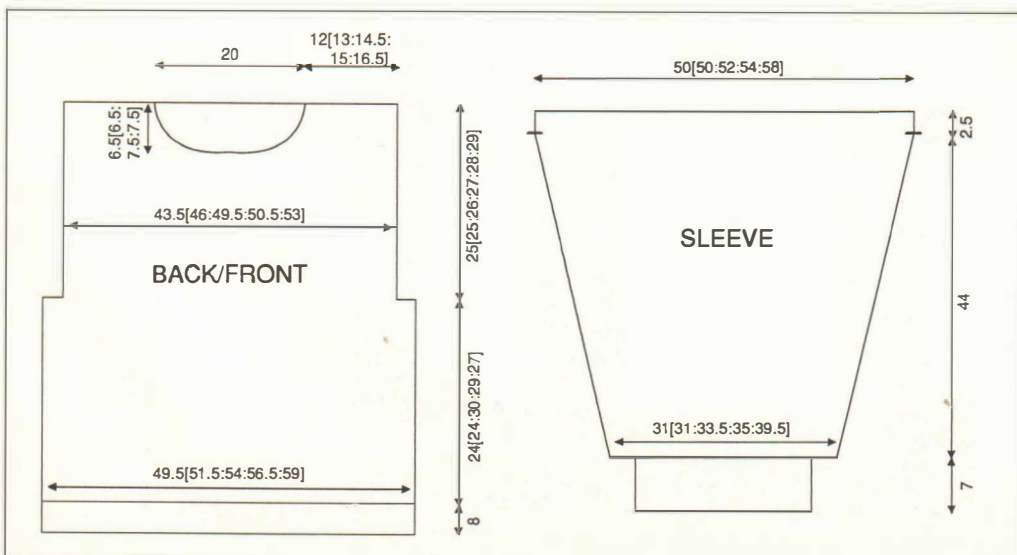
Join rem left shoulder and neckband seam. Fold neckband in half to inside and slip stitch in place.

Sew in sleeves matching side markers to side edge and centre marker to shoulder seam.

Join side and sleeve seams.

Give a final steam.

Insert shoulder pads if desired.







# Ebo

## 8

Lady's  
Jacket



**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Twilleys Goldfingering

**FIBRE CONTENT:** 80%

Viscose, 20% Metallised

Polyester

**COLOUR:** We used Black (MC) and Silver (C)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BC

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 91[96:101:107:112]cm.

Length 61[63:65:67:69]cm.

Sleeve seam 42cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Twilleys Goldfingering.

2[2:2:3:3] x 250g cones in MC.

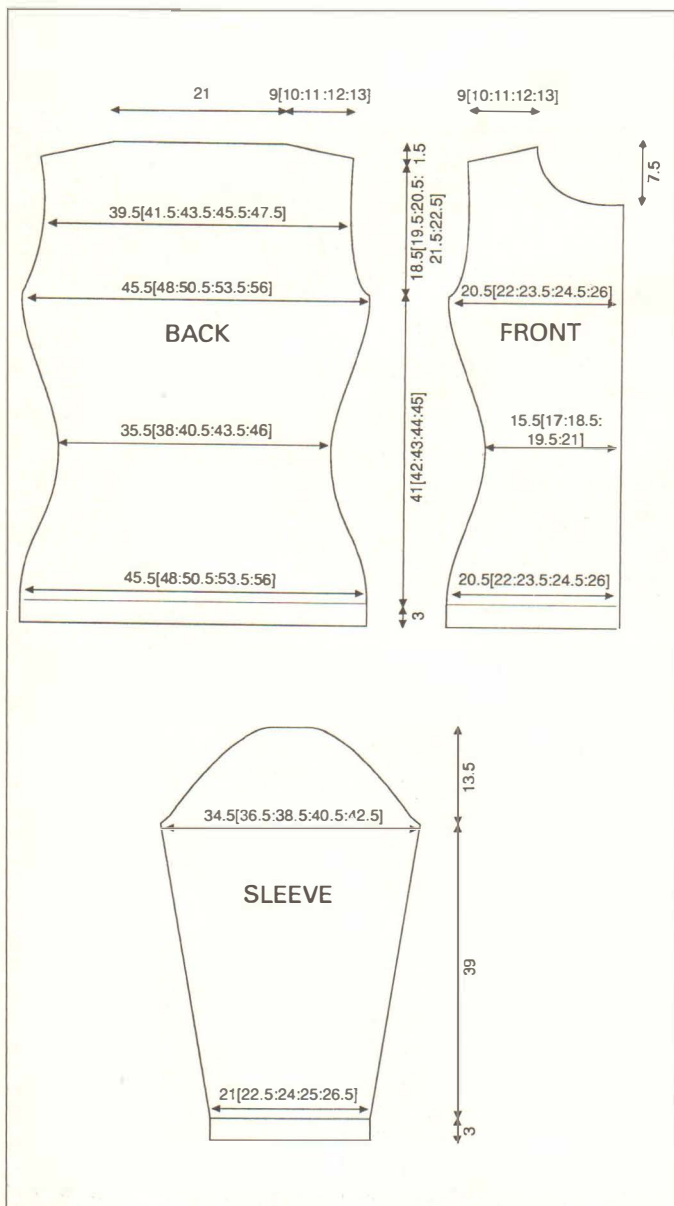
1 x 250g cone in C.  
9 buttons.

### GARMENT WEIGHS

451g for size 86cm.



# my and Silver



## MAIN TENSION

Press tension swatch before measuring.

30 sts and 42 rows to 10cm measured over st st (tension dial approx 7).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to

measure work on the machine.

## BACK

Push 136[144:152:160:168] Ns to WP. Using WY, K a few rows ending CAR.

Set RC at 000. Using MC and MT, K30 rows.

Dec 1 st at each end of every foll 3rd row, 15 times. 106[114:122:130:138] sts.

K until RC shows 95.

Inc 1 st at each end of every foll alt row, 15 times.

136[144:152:160:168] sts.

K until RC shows 160[164:168:172:176]. CAR.

## SHAPE ARMHOLES

Cast off 2[3:4:5:6] sts at beg of next 2 rows.

Dec 1 st at each end of every foll 4th row, 7 times.

118[124:130:136:142] sts. K until RC shows 238[246:254:262:270].

## SHAPE SHOULDERS

Cast off 9[10:11:12:13] sts at beg of next 6 rows.

Cast off rem 64 sts.

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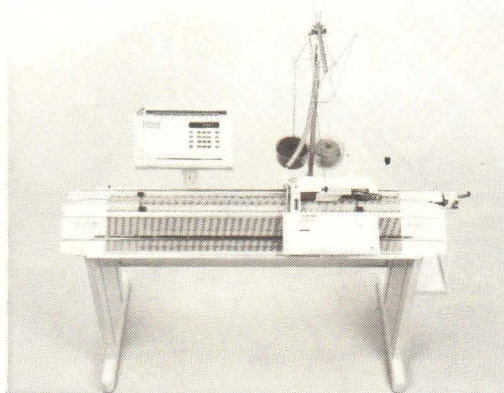
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### RIGHT FRONT

Push 62[66:70:74:78] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, K30 rows.

Dec 1 st at right edge on every foll 3rd row, 15 times. 47[51:55:59:63] sts. K until RC shows 95.

Inc 1 st at right edge on every foll alt row, 15 times. 62[66:70:74:78] sts.

K until RC shows 160[164:168:172:176]. CAR.

### SHAPE ARMHOLE

Cast off 2[3:4:5:6] sts at beg of next row. K1 row.

Dec 1 st at right edge on every foll 4th row, 7 times. 53[56:59:62:65] sts.

K until RC shows 213[221:229:237:245]. CAL.

### SHAPE NECK

Cast off 6 sts at beg of next row.

Dec 1 st at neck edge on next 17 rows.

30[33:36:39:42] sts.

Dec 1 st at neck edge on every foll alt row, 3 times.

27[30:33:36:39] sts. K1 row. RC shows 238[246:254:262:270]. CAR.

### SHAPE SHOULDER

Cast off 9[10:11:12:13] sts at beg of next and every foll alt row, 3 times in all. 0 sts.

### LEFT FRONT

Work as given for right front, reversing shapings.

### SLEEVES

Push 64[68:72:76:80] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, inc 1 st at each end of every foll 6th row, 20[21:22:23:24] times. 104[110:116:122:128] sts. K until RC shows 164.

### SHAPE TOP

Cast off 2[3:4:5:6] sts at beg of next 2 rows.

Dec 1 st at each end of every row, 6 times.

Dec 1 st at each end of every foll alt row, 22 times. 44[48:52:56:60] sts. RC shows 216.

Cast off 9[10:11:12:13] sts at beg of next 4 rows. RC shows 220.

Cast off rem 8 sts.

### WELTS

#### BACK

With RB in position, set machine for 1x1 rib. Push 124[132:140:148:156] Ns on MB and corresponding Ns on RB to WP. \* Arrange Ns for 1x1 rib.

Using C, cast on and K2 tubular rows. Set RC at 000. Using MT-4/MT-4, K16 rows. Transfer sts to MB \*.

With wrong side facing, hang lower edge of back on to Ns, dec 12 sts evenly as you go. Using MT, K1 row. Cast off loosely.

#### FRONT

#### (KNIT TWO)

With RB in position, set

machine for 1x1 rib. Push 56[60:64:68:72] Ns on MB and corresponding Ns on RB to WP.

Work as given for back welt from \* to \*.

With wrong side facing, hang lower edge of front on to Ns, dec 6 sts evenly as you go.

Using MT, K1 row. Cast off loosely.

### CUFFS

With RB in position, set machine for 1x1 rib. Push 56[60:64:68:72] Ns on MB and corresponding Ns on RB to WP.

Work as given for back welt from \* to \*, but knitting only 14 rows.

With wrong side facing, hang lower edge of sleeve on to Ns, dec 8 sts evenly as you go.

Using MT, K1 row. Cast off loosely.

### NECKBAND

With RB in position, set machine for 1x1 rib. Push 110 Ns on MB and corresponding Ns on RB to WP. Work as given for back welt from \* to \*. Cast off.

### MOCK POCKET TOP (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 30 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using C, cast on and K2 tubular rows. Set RC at 000. Using MT-4/MT-4, K14 rows. Transfer sts to MB and cast off.

### BUTTON BAND

With RB in position, set machine for 1x1 rib. Push 14 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using C, cast on and K2 tubular rows.

Set RC at 000. Using MT-4/MT-4, K 260[266:272:278:284] rows. Transfer sts to MB and cast off.

### BUTTONHOLE BAND

Work as given for button band, making a buttonhole over the centre 4 sts when RC shows 4, 46[47:48:49:50], 88[90:92:94:96], 130[133:136:139:142], 172[176:180:184:188], 214[219:224:229:234] and 256[262:268:274:280]. 7 buttonholes in all.

### TO MAKE UP

With wrong side facing, block pieces out to correct measurements and press. Join shoulder seams. Attach cast off edge of neckband to neck edge.

Sew in sleeves. Join side and sleeve seams.

Attach bands. Give a final press. Sew on buttons.



# Christmas Wrapping

## 9 Lady's Jacquard Jacket

ILLUSTRATED ON PAGE 46

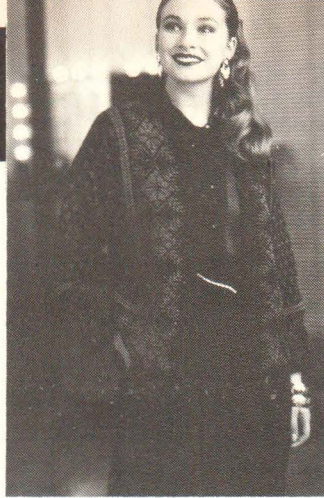


**MACHINES:** These instructions are written for standard gauge electronic machines with ribber and double bed colour changer. We used a Brother 910 with accessories

**YARN:** Bramwell 2/30s HB Acrylic

**FIBRE CONTENT:** 100% Acrylic  
**COLOUR:** We used Black (MC), Green (A) and Red (B)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co. Ltd, Unit 5, Lane Side,



Metcalf Drive, Altham,  
Accrington, Lancs BB5 5TU

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 104[108:114:118:124]cm.

Length 58[58:60:60:62]cm.

Sleeve seam 41[41:42:42:43]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Bramwell 2/30s HB Acrylic.  
1 x 500g cone in each colour.

**GARMENT WEIGHS**  
455g for size 91cm.

### MAIN TENSION

28 sts and 55 rows to 10cm measured over Jacquard patt 2 (tension dial approx 4/4).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

All st counts refer to MB only. Inc, dec, cast on or off corresponding RB sts as required.

Measurements given are those of finished garment and should not be used to measure work on the machine.

### MYLAR SHEET

Fill in mylar sheet before starting to knit.

### PATTERN PROGRAMME

Select Ns from left to right. Press both part buttons in on MB carriage. Change knob to

KC. RB carriage set to normal knitting. Change colour every 2 rows.

### PATTERN ONE (BACK)

Patt variation switch 7 in upper position.

All other variation switches in lower position.

Patt selector switch in lower position.

First row of patt 1.

Last row of patt 28.

Left end of patt 1.

Right end of patt 31.

### PATTERN TWO (BACK)

Patt variation switches and patt selector switch as Pattern 1.

First row of patt 1.

Last row of patt 144.

Left end of patt 38.

Right end of patt 43.

### PATTERN THREE (RIGHT FRONT)

Patt variation switch 7 in upper position.

All other variation switches in lower position.

Patt selector switch in middle position.

First row of patt 1.

Last row of patt 28.

Left end of patt 1.

Right end of patt 31.

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Y32, Y32, Y2, 1-31, Y1, Y1, G100.

#### **PATTERN FOUR (RIGHT FRONT)**

Patt variation and selector switches as Pattern 3.

First row of patt 1.

Last row of patt 144.

Left end of patt 1.

Right end of patt 43.

Y32, Y32, G11, 38-43, G12, G12, G100.

#### **PATTERN FIVE (LEFT FRONT)**

Patt variation switch 1, 2 and 7 in upper position.

All other variation switches in lower position.

Patt selector switch in middle position.

First row of patt 1.

Last row of patt 28.

Left end of patt 1.

Right end of patt 31.

G2, G2, G32, 1-31, G2, G2, Y100.

#### **PATTERN SIX (LEFT FRONT)**

Patt variation and selector switches as Pattern 5.

First row of patt 1.

Last row of patt 144.

Left end of patt 1.

Right end of patt 43.

Y11, Y11, G32, 38-43, Y11, Y11, Y100.

#### **PATTERN SEVEN (SLEEVES)**

Patt variation switch 7 in upper position.

All other variation switches in lower position.

Patt selector switch in lower position.

First row of patt 1.

Last row of patt 6.

Left end of patt 53.

Right end of patt 60.

#### **PATTERN EIGHT (FRONT BANDS)**

All patt variation and selector switches in lower position.

First row of patt 1.

Last row of patt 6.

Left end of patt 53.

Right end of patt 60.

#### **BACK**

With RB in position, set machine for FNR. Push 73[76:80:83:87] Ns at left and right of centre '0' on MB to WP.

146[152:160:166:174] Ns. Push corresponding Ns on RB to WP.

\* CAR. Using 2 strands of MC, cast on and K3 tubular rows. Set RC at 000.

Using MT-2/MT-2 and with right part button on MB carriage pressed in, K18 rows.

Set RB carriage to slip and K1 row (fold line).

Cancel all carriage settings \*.

CAL.

\*\* Insert mylar sheet and program for patt 1. Set RC at 000.

Using 2 strands of MC and MT/MT, K1 row.

Set carriage for patt. K1 row.

Using 2 strands of A, K2 rows. Cont working 2 rows of MC, 2 rows of A until patt is complete. Cancel part buttons.

Program for patt 2. Using 2 strands of MC, K1 row. Set carriage for patt, K1 row.

Using 2 strands of A, K2 rows.

Cont working in 2 rows MC, 2 rows A \*\*.

K until RC shows 320[320:330:330:340].

Transfer sts to MB.

Using WY, K a few rows over 51[54:58:61:65] sts at left and release from machine.

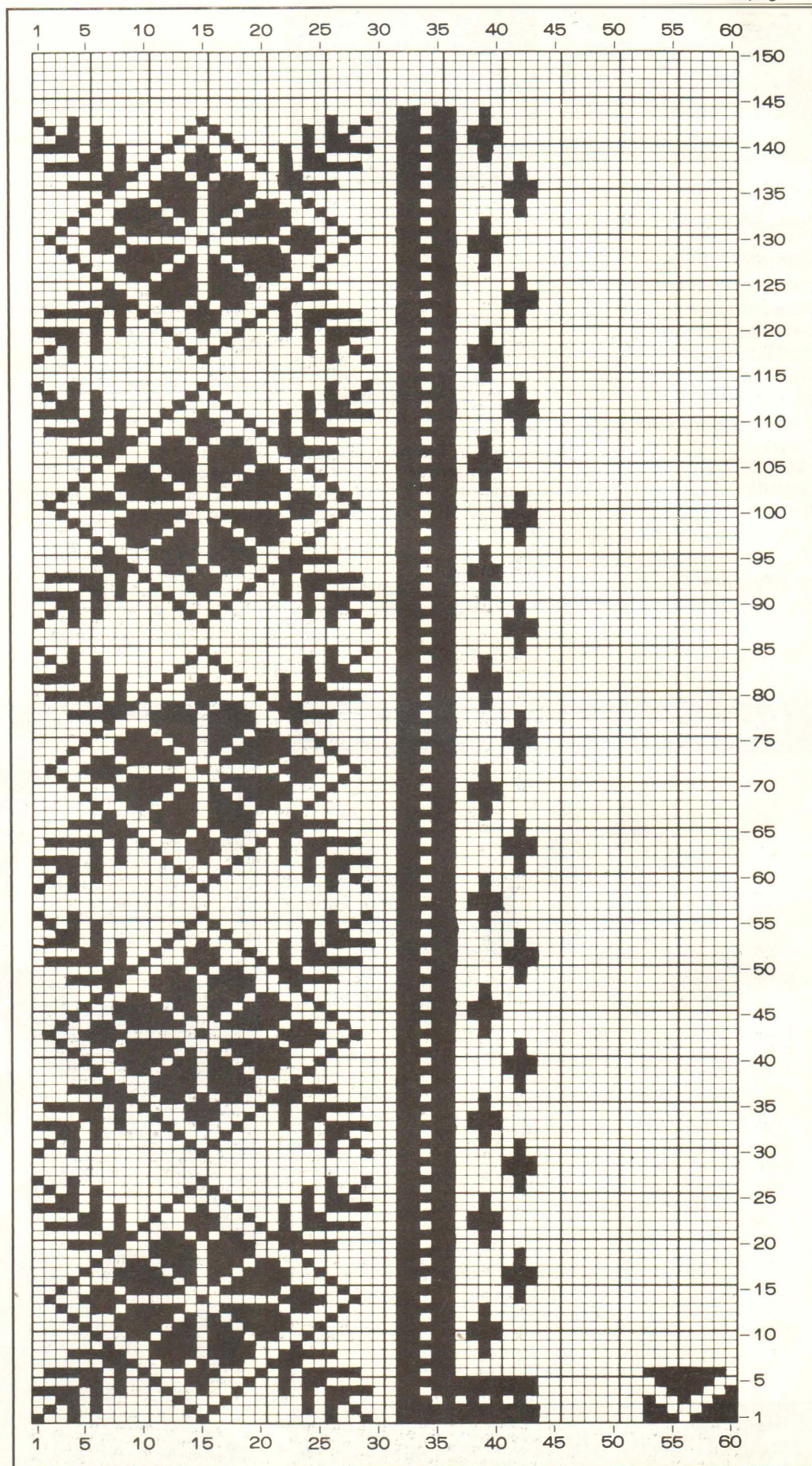
Rep over 51[54:58:61:65] sts at right.

Release rem 44 neck sts on WY.

#### **RIGHT FRONT**

With RB in position, set

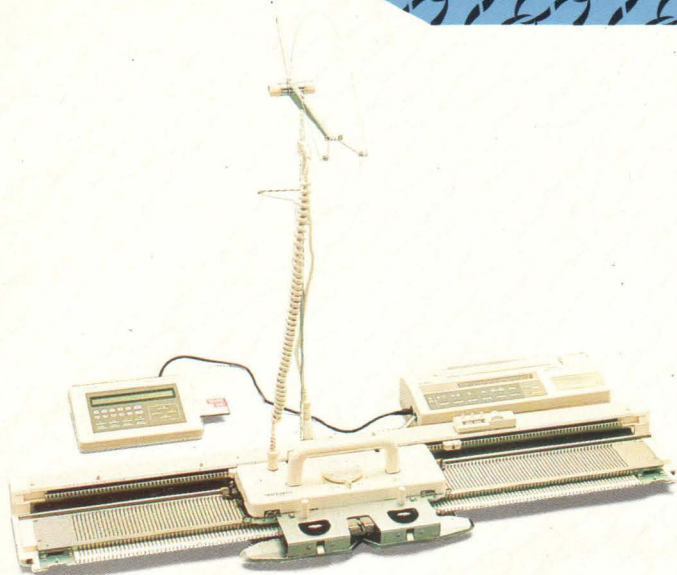
*continued on page 46*



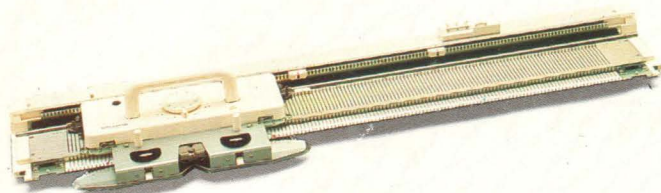


# A PEARL OF A SYSTEM FROM SILVER

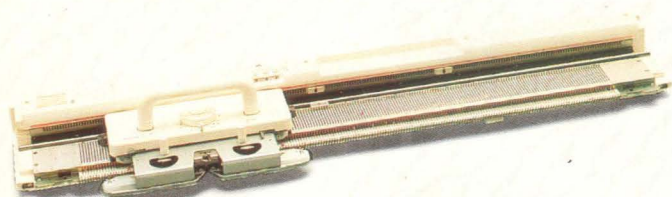
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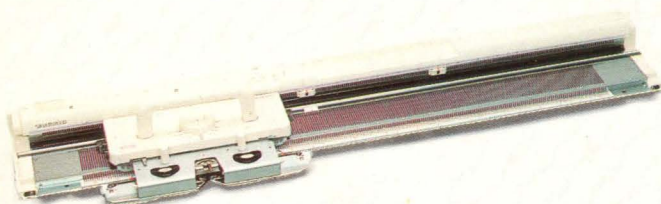
**SK 890** *Chunky gauge*  
*Knits Mohair, Aran, Chunky*



**SK 860** *Double Knitting gauge*  
*Knits 4 ply, DK, Aran, Mohair*



**SK 840** *Standard gauge*  
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# Evening Touch

continued from page 44  
machine for FNR. Push 34  
Ns at left and 34[37:41:44:48]  
Ns at right of centre '0' on

MB to WP. 68[71:75:78:82]  
Ns. Push corresponding Ns  
on RB to WP. Work as given  
for back from \* to \*

Insert mylar sheet and  
program machine for patt 3.  
CAL. Set RC at 000. Using 2  
strands of MC and MT/MT,

K1 row. Set carriage for patt.  
K1 row.  
Using 2 strands of A, K2  
rows.  
Cont working in 2 rows MC,  
2 rows A until patt is  
complete. CAL.

\*\*\* Cancel part buttons.  
Program machine for patt 4.  
Using 2 strands of MC, K1  
row. Set carriage for patt, K1  
row.

Using 2 strands of A, K2  
rows.

Cont working in 2 rows MC,  
2 rows A.

K until RC shows 276[276:  
286:286:296]. CAL.

## SHAPE NECK

Cast off 5 sts at beg of next  
row.

Dec 1 st at left edge of every  
foll alt row, 12 times.  
51[54:58:61:65] sts.

K until RC shows 320[320:  
330:330:340].

Transfer sts to MB and  
release on WY \*\*\*.

## LEFT FRONT

With RB in position, set  
machine for FNR. Push 34  
Ns at right and 33[37:41:  
44:48] Ns at left of centre '0'  
on MB to WP. 68[71:75:  
78:82] Ns. Push corre-  
sponding Ns on RB to WP.  
Work as given for back from  
\* to \*.

Insert mylar sheet and  
program machine for patt 5.  
Set RC at 000. CAL. Using 2  
strands of MC and MT/MT  
K1 row.

Set carriage for patt. K1 row.  
Using 2 strands of A, K2  
rows.

Cont working 2 rows MC, 2  
rows A until patt is  
complete.

Program machine for patt 6.  
Work as given for right front  
from \*\*\* to \*\*\*, reversing  
shapings.

## SLEEVES

With RB in position, set  
machine for FNR. Push  
47[47:48:48:50] Ns at left and  
right of centre '0' on MB to  
WP. 94[94:96:96:100] Ns.  
Push corresponding Ns on  
RB to WP. CAR.

Using 2 strands of MC, cast  
on and K3 tubular rows.

Set RC at 000. Using MT-  
2/MT-2 and with right part  
button on MB carriage  
pressed in, K10 rows.

Set RB carriage to slip, K1  
row.

Cancel all carriage settings.  
Insert mylar sheet and  
program machine for patt 7.  
Using 2 strands of MC and  
MT-2/MT-2, K1 row.

Set carriage for patt. K1 row.  
Using 2 strands of B, K2  
rows.

Cont working 2 rows MC, 2  
rows B until patt is complete.  
Work as given for back from  
\*\* to \*\* and at the same  
time, shape sides by inc 1 st  
at each end of every foll 8th  
row, 26 times. 146[146:148:



148:152] sts. K until RC shows 212[212: 218:218:222]. Transfer sts to MB. Mark the centre st and cast off loosely.

# FRONT BAND (KNIT TWO)

Graft both shoulder seams tog.

Push 188[188:194:194:200] Ns on MB to WP. With wrong side facing, hang one front edge and half back neck edge evenly on to Ns. Using 3 strands of MC and MT+2, K1 row.

Insert mylar sheet and program machine for patt 8. K1 row. Set carriage for Fair Isle knitting. Using 3 strands of MC in feeder 1/A and 3 strands of B in feeder 2/B, K6 rows. Set machine for st st. Using 3 strands of MC, K12 rows.

Cast off loosely.

Rep for rem front and neck edge.

# TO MAKE UP

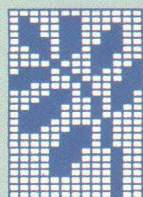
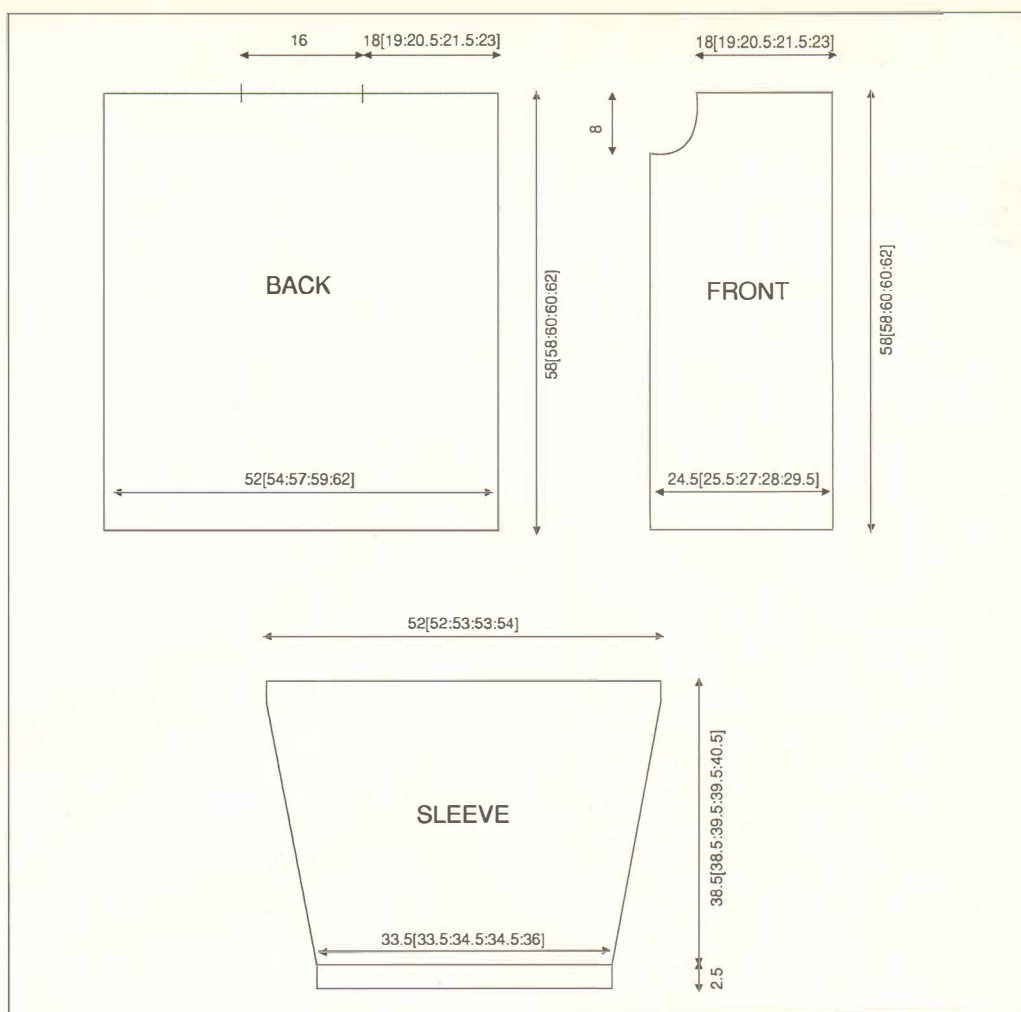
Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams.

Join centre back band seam.

Turn up hems at lower edges and slip stitch in place.

Fold bands in half to inside and slip stitch neatly in place.

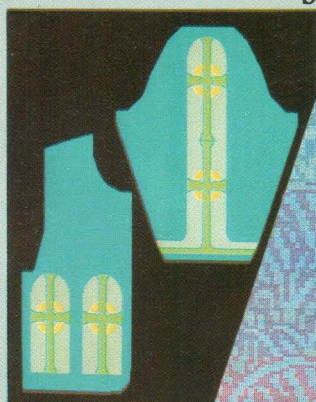


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# Tartan touch

# 10

Man's Tartan  
Waistcoat



**MACHINES:** These instructions are written for standard gauge machines with Intarsia facility and ribber **MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Bramwell 4 ply Acrylic  
**FIBRE CONTENT:** 100% Wool  
**COLOUR:** We used Bottle (MC), Red (A) and Maroon (B)  
**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co. Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

## SIZES

To suit chest 96[101:106:111:116:121]cm.  
Finished measurement 98[104:108:114:120:126]cm.  
Length 55.5[58:60.5:63.5:66:68.5]cm.  
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Bramwell 4 ply Acrylic.  
1 x 500g cone in each colour.  
Oddments in Bright Yellow and White for embroidery.  
6 buttons.

## GARMENT WEIGHS

232g for size 106cm.

## MAIN TENSION

28 sts and 36 rows to 10cm measured over st st and Intarsia (tension dial approx 7).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## INTARSIA PATTERN

Work blocks of 18 sts by 23 rows as follows:

### FIRST ROW OF BLOCKS

Counting from centre '0' outwards 18 sts B, 18 sts A. Rep across width of knitting keeping sequence correct and for 23 rows.

### SECOND ROW OF BLOCKS

Counting from centre '0' outwards, 18 sts MC, 18 sts B. Rep across width of knitting keeping sequence correct and for 23 rows. Rep these 2 rows of blocks (46 rows) throughout.

## POCKET LINING (KNIT TWO)

Push 36 Ns to WP. Using MC, cast on by hand. Set RC at 000. Using MT, K36 rows. Using WY, K a few rows and release from machine.

## BACK

With RB in position, set machine for 1x1 rib. Push 138[146:152:160:168:176] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K12 rows. Transfer sts to MB.

Set RC at 000. Using MT, K 86[92:100:104:110:116] rows.

## SHAPE ARMHOLES

Cast off 4[5:6:7:9:10] sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of next and every foll alt row, 4 times in all.

112[118:122:128:132:138] sts. K until RC shows 184[194:

202:212:222:232]. CAR.

## SHAPE SHOULDERS

Set carriage to hold. Push 8[8:9:9:9:10] Ns to HP at opposite side to carriage, K1 row, twice. CAR. 96[102:104:110:114:118] Ns in WP.

## SHAPE NECK

Using a separate length of MC, cast off the centre 36[38:38:38:40:40] sts. Push rem 30[32:33:36:37:39] Ns at left to HP. Cont on rem 30[32:33:36:37:39] sts at right

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# Tartan touch

for first side. K1 row.

Cast off 3[4:4:4:4] sts at neck edge and push 8[8:8:9:9:10] Ns at shoulder edge to HP, K2 rows.

Cast off 3[2:3:4:3:3] sts at neck edge and push 8[8:8:9:9:10] Ns at shoulder edge to HP, K2 rows.

Cast off 2 sts at neck edge. Return Ns at shoulder edge from HP to WP. Using WY, K a few rows over the 30[32:33:35:37:40] shoulder sts and release from machine.

Leaving 8[8:9:9:9:10] Ns at left edge in HP, return rem Ns to WP. Reset RC at 186[196:204:214:224:234]. Complete to correspond with first side, reversing shapings.

## RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 62[66:69:73:77:81] Ns at right of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K12 rows. Transfer sts to MB. Set machine for Intarsia knitting. Set RC at 000. Using MT, work in Intarsia patt as given in note. K until RC shows 36.

## POCKET OPENING

Counting from centre '0' release sts 19-54 on WY (36 sts). With wrong side facing, hang last row of pocket lining onto Ns. Cont in patt. K until RC shows 80[86:86:98:104:110].

## SHAPE NECK

Dec 1 st at left edge on next and every foll 5th row, 19[20:21:22:22:22] times in all. At the same time, when RC shows 86[92:100:104:110:116]. CAR.

## SHAPE ARMHOLE

Cast off 4[5:6:7:9:10] sts at beg of next row. K1 row. Cast off 3 sts at beg of next row. K1 row. Cast off 2 sts at beg of next row.

Dec 1 st at armhole edge on every foll alt row, 4 times in all. K until RC shows 185[195:203:213:223:233]. CAL. 30[32:33:35:37:40] sts.

## SHAPE SHOULDER

Using nylon cord, K 8[8:9:9:9:10] sts at right by hand taking Ns down into NWP, K2 rows. K 8[8:8:9:9:10] Ns at right down into NWP, K2 rows, twice. Unravel nylon cord over sts at right. Using WY, K a few rows over all shoulder sts and release from machine.

## LEFT FRONT

Work as given for right front reversing needle setting and shapings.

## FRONT BAND

With RB in position, set machine for FNR. Push 10 Ns on MB and corresponding Ns on RB to WP. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, work in FNR, spacing buttonholes over required depth and then cont to approx 550[550:

550:575:600:625] rows. Release on WY.

## ARMHOLE BAND (KNIT TWO)

Work as given for front band, omitting buttonholes and knitting a length to fit evenly around armhole edge.

## POCKET TOP (KNIT TWO)

With RB in position, set machine for 1x1 rib. Pick up 36 sts held on WY and hang on to MB. Arrange sts for 1x1 rib. Using MC and MT-4/MT-4, K12 rows. Cast off loosely.

## EMBROIDERY

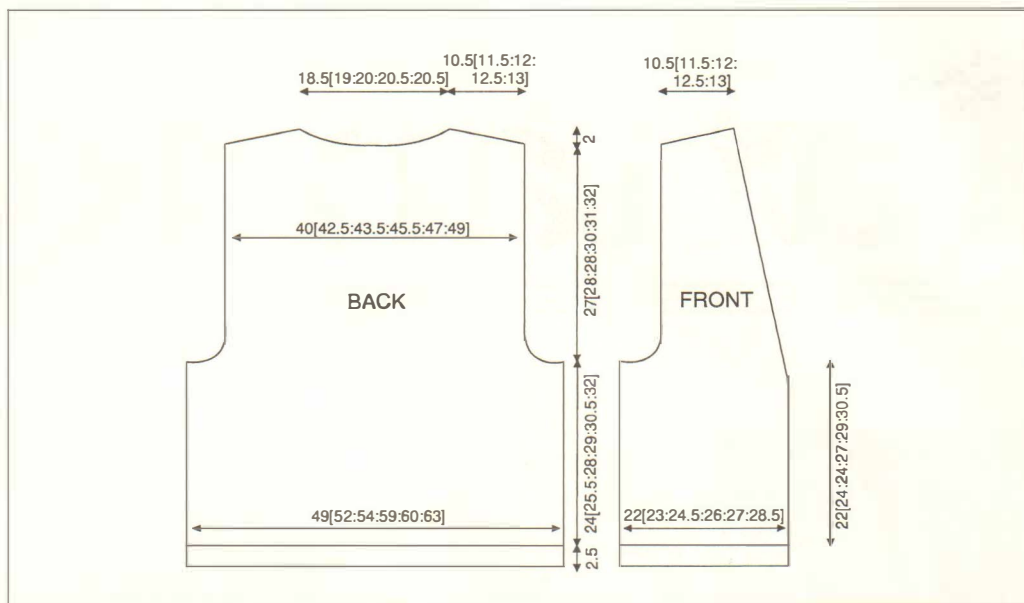
Using Bright Yellow yarn, work vertical lines of chain stitch up centre of MC and B blocks. Work horizontal lines of chain stitch across the centre of same blocks.

Using White yarn, work vertical lines of chain stitch up centre of A and B blocks and then work horizontal lines across the centre of the same blocks.

Using MC yarn and working vertical lines first, embroider a line of chain stitch on either side of the white chain stitch lines.

## TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry. Graft shoulder seams tog. Attach front band. Adjust length and cast off sts. Sew pocket tops and lining in place. Attach armhole bands and adjust length. Join side seams. Sew on buttons.



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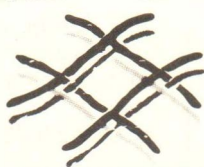
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# JOLL Santa

## MACHINES: These

instructions are written for standard gauge machines

**YARN:** Bramwell 4 ply Acrylic

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** We used Red (MC), Black (A), Light Pink (B) and White (C)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F. W.

Bramwell & Co Ltd, Unit 5,  
Lane Side, Metcalf Drive,  
Altham, Accrington, Lancs  
BB5 5TU

## SIZE

Height approx 28[44:52]cm.

## MATERIALS

Bramwell 4 ply Acrylic.

75g in Red (MC).

30g in Black (A).

50g in Light Pink (B).

30g in White (C).

Polyester stuffing.

Red and black felt and matching thread.

Oddment of yellow thread for buckle.

## MAIN TENSION

28 sts and 40 rows to 10cm measured over st st (tension dial approx 7).

Tension must be matched exactly before starting.

## ABBREVIATIONS

See page 113 in main magazine.

## NOTE

Knit side is used as right side. Measurements given are those of finished item and should not be used to measure work on the machine.

## BODY

Push 90[135:180] Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using MC and MT, K 24[36:48] rows. Using A, K 6[9:12] rows. Using MC, K 20[30:40] rows.

## HEAD

Using B and MT-1, K 40[60:80] rows. Transfer every alt st to adjacent N at right. Return empty Ns to NWP. K 2 rows. Cut yarn. Thread end through sts and remove from machine.

## HAT

Push 72[108:144] Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using C and MT+3, K 12[18:24] rows. Make hem by picking up sts from first row worked in C and hang on to corresponding Ns. Using MC and MT, K 1[2:2] rows. Using MT-1, K 6[9:12] rows. Dec 1 st at each end of next and every foll alt row until RC shows 60[90:120]. Using C, K 12[18:24] rows. Transfer every alt st to adjacent N at right. Return empty Ns to NWP. K 1[2:2] rows. Cut yarn. Thread end through sts and remove from machine.

## ARMS (MAKE TWO)

Push 20[30:40] Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using MC and MT, K 20[30:40] rows. Using C and MT+3, K 10[15:20] rows. Make hem by picking up the sts from first row worked in C and hang on to the corresponding Ns. Using MT, K 1 row. Using A and MT+1, K 9[14:18] rows. Cut yarn. Thread end through sts





and remove from machine.

#### LEGS (MAKE TWO)

Push 26[40:52] Ns to WP. Using WY, cast on and K a few rows.

Set RC at 000. Using MC and MT, K 12[18:24] rows. Using C and MT+3, K 10[15:20] rows. Make hem by picking up sts from first row worked in C and hang on to corresponding Ns. Using MT, K 1 row. Using A and MT+1, K 8[12:16] rows. Cut

yarn. Thread end through sts and remove from machine.

#### BOOTS (MAKE TWO)

Push 26[40:52] Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using A and MT+1, K 20[30:40] rows. Cut yarn. Thread end through sts and remove from machine.

#### TO MAKE UP

Remove WY from all pieces and thread a length of yarn

through open loops. With right sides tog, fold body and head in half. Pull up sts at base and secure. Join centre back seam. Turn right side out. Stuff. Sew a line of gathering sts along neckline and pull up to shape and secure. Pull up sts at top of head and secure.

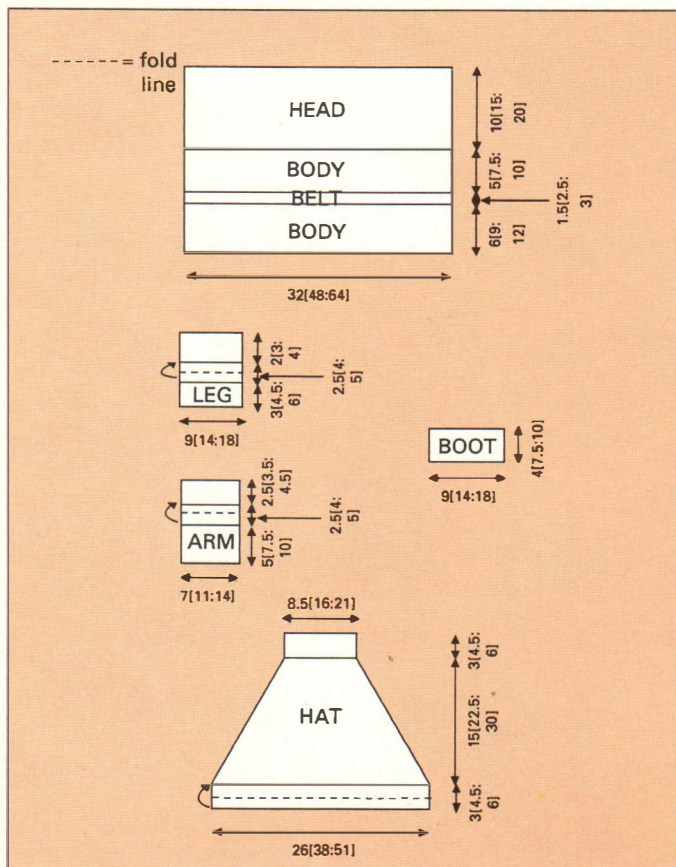
With right sides tog, fold hat in half. Pull up sts at top of hat in C and secure. Join centre back seam. Turn right side out. Sew a line of gathering sts along last row of hat in MC where MC meets C. Push small amount of stuffing into pompon shape at top of hat and pull up gathering sts to secure.

Position hat on head and attach along first row in MC using small running sts.

With right sides tog, fold arm in half. Pull up sts at one end and secure. Join underside seam. Turn right side out. Pull up rem sts and secure. Make up rem arm, legs and boots in the same way.

Attach arms to body. Attach boots to ends of legs. Attach legs to body.

Cut eyes and nose from felt and sew in position. Embroider mouth using a length of MC and a large Y-st. Using a length of yellow yarn, straight st embroider belt buckle.





MAKE  
IT  
MERRY





# STOCKING TREATS



**MACHINES:** These instructions are written for standard gauge machines

**YARN:** Bramwell 4 ply Acrylic

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** *Stocking:* We used Green and Red (MC) and White (A). *Teddy:* We used Fawn (MC) and Peach (A)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F. W.

Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

## SIZE

Length 47cm from top of cuff to toe.

## MATERIALS STOCKING

Bramwell 4 ply Acrylic.

Approx 100g in MC.

Approx 20g in A.

1m of 75mm wide tartan ribbon by Panda for plain stocking.

50cm of 35mm wide tartan ribbon for teddy stocking.

## TEDDY

Bramwell 4 ply Acrylic.

Approx 100g in MC.

Approx 20g in A.

Polyester wadding 50cm x 9cm.

Polyester stuffing.

Black and white felt and matching thread.

Small amount of black yarn for embroidery.

## MAIN TENSION

28 sts and 40 rows to 10cm measured over st st (tension dial approx 7).

Tension must be matched exactly before starting.

## ABBREVIATIONS

See page 113 in main magazine.

## NOTE

Knit side is used as right side.

Measurements given are those of finished item and should not be used to measure work on the machine.

## TO MAKE

Push 100 Ns to WP. Using MT and WY, cast on and K a few rows. Set RC at 000.

Using A and MT+2, K to RC 30.

Using MT+3, K1 row to denote fold line.

Using MT+2, K to RC 61.

Make hem by picking up sts from first row worked in A and hang on to the corresponding Ns, so forming cuff. Set RC at 000.

Using MC and MT, K to RC 71. CAR.

## SHAPE HEEL

Set carriage to hold.

\* Taking yarn round first N in HP, push 5 Ns at opposite end to carriage to HP on every row until 5 Ns rem in WP.

Cancel hold. K1 row. CAR \*. Rep from \* to \*, 3 times more.

## FOOT

Set RC at 000. K4 rows. Dec 1 st at each end of next and every foll 4th row until 80 sts rem. K without shaping to RC 44. CAR.

## TOE

Push 40 Ns at left of '0' to HP. Set carriage to hold. Dec 1 st at each end of next and every foll alt row until 12 sts rem.

Cast off.

Cancel hold. With CAL. Dec 1 st at each end of next and every foll alt row until 12 sts rem.

Cast off.

## TO MAKE UP

Fold stocking in half, join leg and foot seam. For teddy stocking leave an opening on cuff, insert wadding, then slip stitch the opening. Turn right side out. Form ribbon into bow with long tails. Sew bow to one side of stocking at base of cuff.





# MAKE IT MERRY

## HEAD

Push 100 Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using MC and MT, K to RC 60. Transfer every alt st to adjacent N at right. Return empty Ns to NWP. K1 row. Cut yarn. Thread end through sts and remove from machine.

## NOSE

Push 50 Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using A and MT, K to RC 15. Transfer every alt st to adjacent N at right. Return empty Ns to NWP. K1 row. Cut yarn. Thread end through sts and

remove from machine.

## EARS (MAKE TWO)

Push 44 Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using MC and MT, K to RC 22. Transfer every alt st to adjacent N at right. Return empty Ns to NWP. K1 row. Cut yarn. Thread end through sts and remove from machine.

## ARMS (MAKE TWO)

Push 40 Ns to WP. Using WY, cast on and K a few rows. Set RC at 000. Using A and MT, K to RC 18. Using MC, K to RC 88. Transfer every alt st to adjacent N at

right. Return empty Ns to NWP. K1 row. Cut yarn. Thread end through sts and remove from machine.

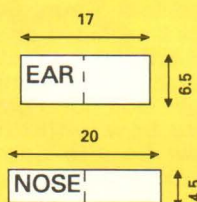
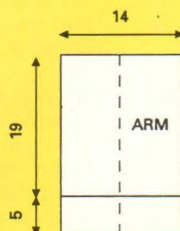
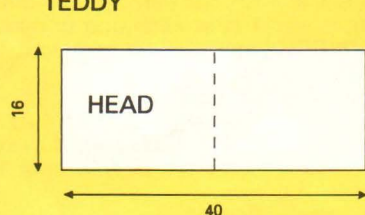
## CORD

Push 5 Ns to WP. Using MT-2, K a cord 9cm long. Cast off.

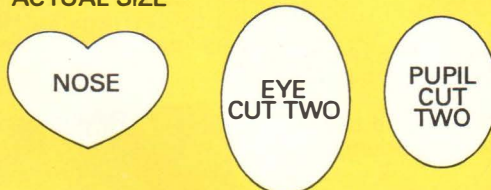
## TO MAKE UP

Remove WY from all pieces and thread a length of yarn through open loops. With right sides tog, fold head in half. Pull up sts at base and secure. Join centre back seam. Turn right side out. Stuff. Pull up rem sts and secure. With right sides tog, fold arm in half. Pull up sts

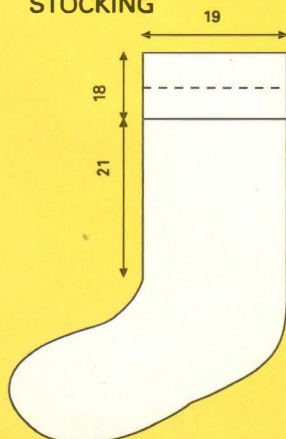
## TEDDY



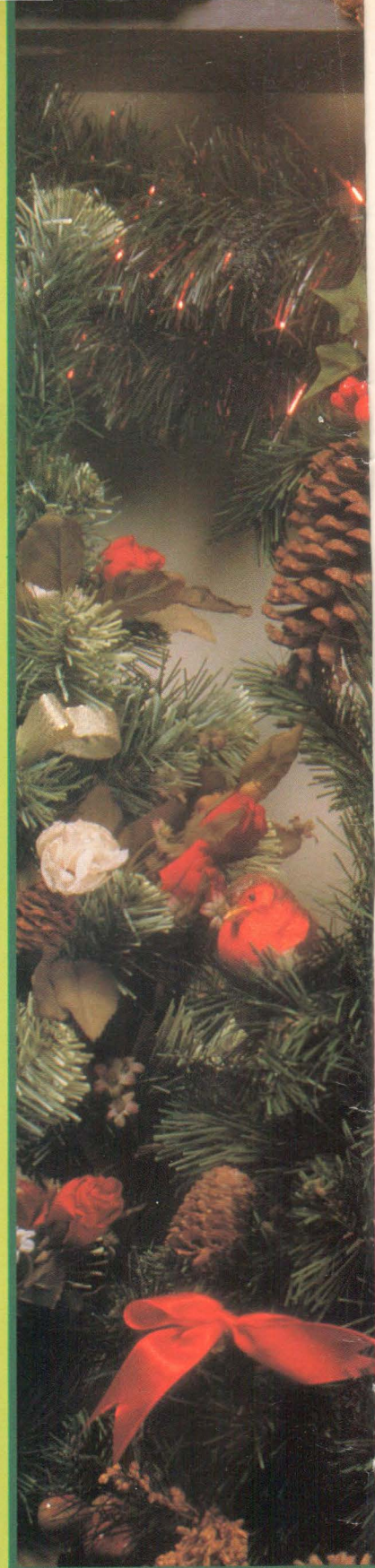
## ACTUAL SIZE



## STOCKING



at one end and secure. Join underside seam. Turn right side out. Stuff. Pull up rem sts and secure. Make up rem arm, ears and nose in the same way. Attach arms to cuff of stocking. Sew nose and ears in position. Cut eyes and nose from felt and sew in position. Using black, embroider a line on nose. Sew head to cuff. Sew loop to top of head.







# STOCKING TREATS





# CHRISTMAS SWEATER

**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**YARN:** Bramwell 4 ply Acrylic

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** We used Black (MC), Green (A), Red (B), Yellow (C), Royal (D), White (E) and Beige (F)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F. W.

Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

## SIZES

To suit chest 51[56:61:66]cm. Finished measurement 58[64.5:68:72]cm.

Length 36[38:40:43]cm.

Sleeve seam 24[25.5:30:34]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Bramwell 4 ply Acrylic.  
Approx 250g in MC.  
Approx 60g in A.  
Approx 20g in B, C, D, E and F.

**GARMENT WEIGHS**  
155g for size 61cm.

## MAIN TENSION

31 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 7). Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113 of main magazine

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERN

Punch card before starting to knit.

## COLOUR AND PATTERN SEQUENCE

### HOLLY

MC+A, K14 rows.

MC+B, K6 rows.

MC only, K6 rows.

### GIFT BOXES

MC+C, K2 rows.

MC+D, K2 rows.

MC+A, K2 rows.

MC+B, K2 rows.

MC+E, K6 rows.

MC only, K6 rows.

## CHRISTMAS TREES

MC+B, K3 rows.

MC+F, K2 rows.

MC+A, K12 rows.

MC+C, K3 rows.

MC only, K6 rows.

## CHRISTMAS PUDDINGS

MC+F, K7 rows.

MC+E, K6 rows.

MC+B, K3 rows.

MC+A, K3 rows.

MC only, K6 rows.

## BACK

With RB in position, set machine for 1x1 rib. Push 89[99:105:111] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000.

Using MT-6/MT-6, K to RC 28. Transfer sts to MB. Inc 1 st. 90[100:106:112] sts.

Set RC at 000. Using MT, K1 row. CAL.

Insert punchcard and lock on first row. Set carriage for Fair Isle patt. K1 row.

Release punchcard and cont in patt and colour sequence to RC 63[65:68:76].

Place a marker at each end. K to RC 113[119:125:139].

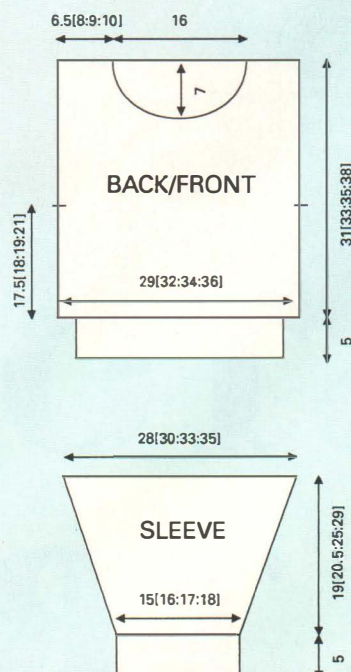
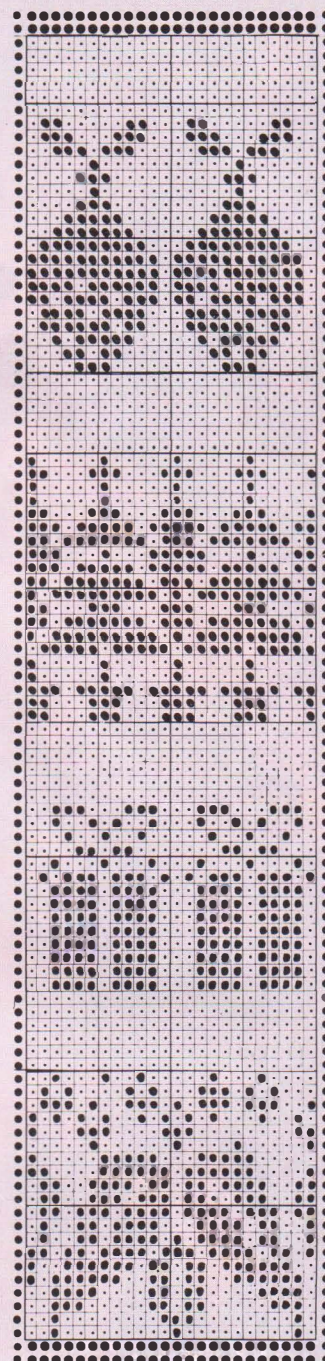
Mark 20th[25th:28th:31st] st from each end to denote shoulders. Cast off.

## FRONT

Work as given for back to RC 89[95:101:115]. CAR.

## SHAPE NECK

Note last row worked on punchcard.





Set carriage to hold. Push 53[58:61:64] Ns at left to HP. Cont on rem 37[42:45:48] sts for first side of neck.

K1 row. Push 1 N at neck edge to HP on every row until 20[25:28:31] Ns rem in WP.

Cont without shaping to RC 113[119:125:139]. Cast off.

Return 37[42:45:48] Ns at left to WP.

Reset RC at 89[95:101:115] and punchcard to row noted. Work as given for first side. Cancel hold.

With WY, K a few rows over rem 50 sts and release from machine.

#### SLEEVES

With RB in position, set machine for 1x1 rib. Push 47[51:55:57] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000.

Using MT-6/MT-6, K to RC 28. Transfer sts to MB. Inc 1 st. 48[52:56:58] sts.

Set RC at 000.

Using MT, K1 row. CAL.

Insert punchcard and lock on first row. Set carriage for Fair Isle patt. K1 row.

Release punchcard and cont in patt and colour sequence but inc 1 st at each end of every foll 3rd[3rd:3rd:4th] row until there are 86[92:102:110] sts. Cont without shaping to RC 68[74:90:106].

Cast off loosely.

#### NECKBAND

Join right shoulder seam.

With RB in position, set machine for 1x1 rib. Push 107 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows. Set RC at 000.

Using MT-5/MT-5, K to RC 27. Transfer sts to MB. Using MT, K1 row. With wrong

side of work facing, rehang 50 back neck sts on to Ns, 4 sts from right front neck, 50 sts from front neck and 3 sts from left front neck. Using TD10, K3 rows.

Cast off.

#### TO MAKE UP

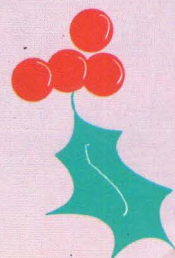
Pin each piece out to size, cover with a damp cloth and leave to dry.

Join remaining shoulder a neckband seam. S sleeves to armho between markers, then j side and sleeve seams. Double neckband to wrong side and slip stitch in position.

Using lengths of B, C, D and E, embroider French knots on trees, at random, to form baubles. Using lengths of E, Swiss darn on holly berries, at random.



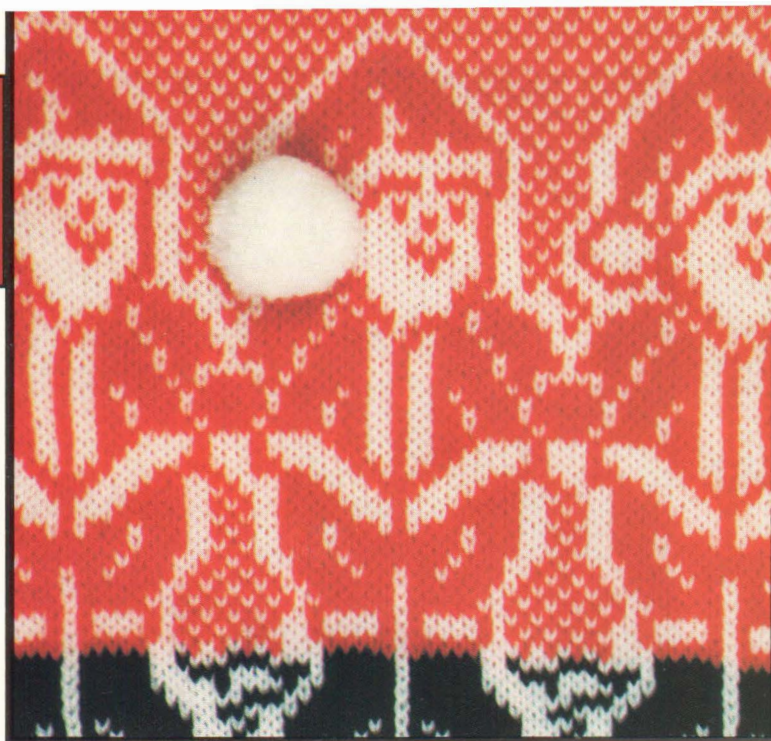
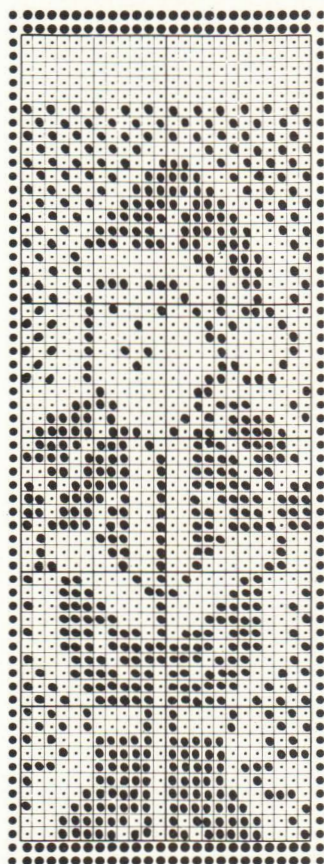
# MAKE IT MERRY



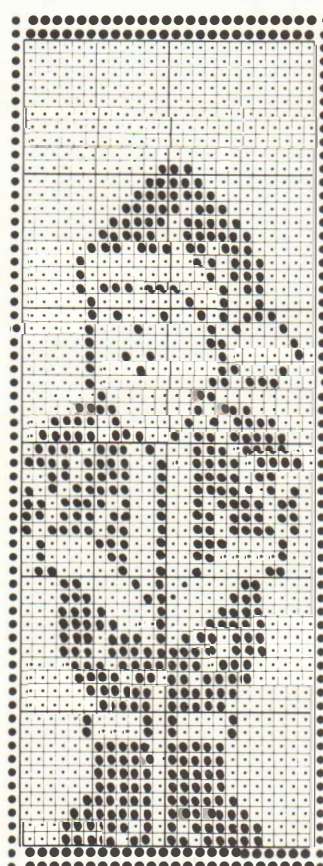


## SANTA BORDER

24 sts and 55 rows.  
White + black, K7 rows.  
White + red, K48 rows.



Motif patterns can be used individually as border patterns to brighten a plain sweater. See Christmas Sweater for colour sequences



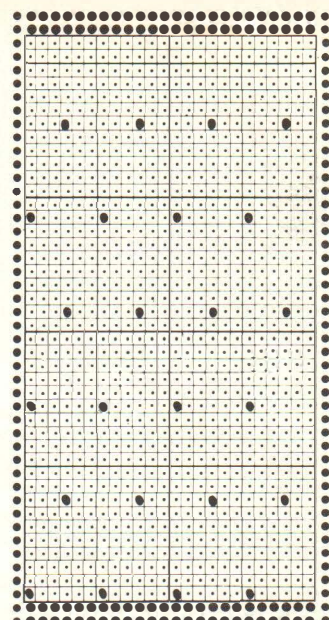
## SANTA MOTIF

24 sts and 51 rows.  
White + black, K7 rows.  
White + red, K44 rows.



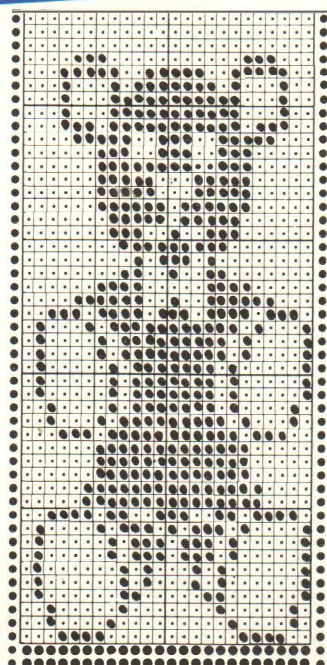
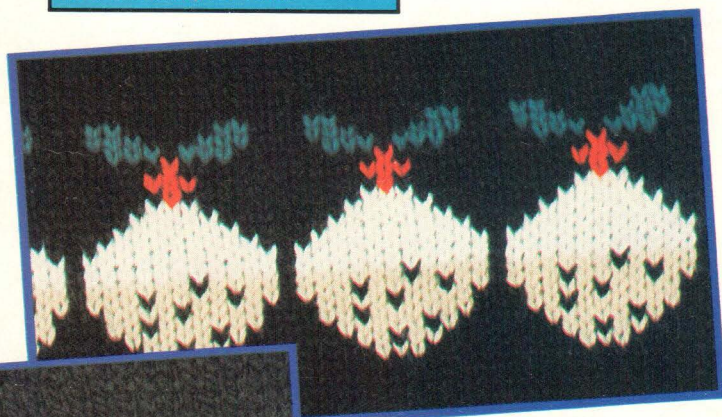
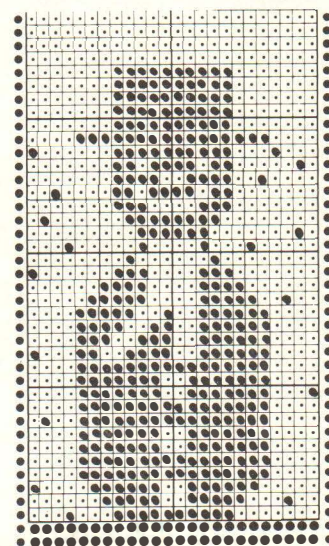
## SNOWMAN— THREE COLOURS

24 sts and 34 rows.  
For a snow scene effect.  
K7 rows in white. Lock  
snowman punchcard on  
row 1 and using white, K1  
row to select needles.  
Release punchcard.  
Using green + white, K14  
rows.  
Blue + white, K14 rows.  
Blue + black, K5 rows.  
Blue + white, K1 row.



## SNOWMAN — TWO COLOURS

24 sts and 34 rows.  
For a snow scene effect.  
K7 rows in white. Lock  
snowman punchcard on  
row 1 and using white, K1  
row to select needles.  
Release punchcard.  
Using red + white, K28  
rows.  
Red + black, K5 rows.  
Red + white, K1 row.



## TEDDY MOTIF

Single motif, 23 sts and  
44 rows.  
Blue + yellow, K44 rows.





# PENGUIN SWEA

**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**YARN:** Bramwell 4 ply Acrylic

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** We used Green (MC), White (A), Yellow (B), Black (C) and Red (D)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F. W.

Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

## SIZES

To suit chest 51[56:61:66]cm. Finished measurement 58[64:67.5:72]cm. Length 33[35:41:44]cm. Sleeve seam 21[25:30:34]cm. Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Bramwell 4 ply Acrylic. Approx 250g in MC. Approx 100g in A. Approx 20g in B. Approx 5g in C. Length of D for embroidery.

## GARMENT WEIGHS

144g for size 61cm.

## MAIN TENSION

29 sts and 37 rows to 10cm measured over Fair Isle patt (tension dial approx 7). Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113 in main magazine.

## NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERNS

Punch cards before starting to knit.

## COLOUR SEQUENCE FOR PENGUIN PATTERN

### PUNCHCARD ONE

A+B, K3 rows.

A+C, K31 rows.

### PUNCHCARD TWO

MC+A, K1 row.

MC only, K6 rows.

Repeat these 7 rows.

## BACK

With RB in position, set machine for 1x1 rib. Push 83[91:97:103] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K1 row.

Using MC, K to RC 28. Transfer sts to MB.

Inc 1 st. 84[92:98:104] sts.

Set RC at 000. Using MT and A, K5 rows. CAL. Insert punchcard 1 and lock on first row. Set carriage for Fair Isle patt. K1 row.

Release punchcard and cont in penguin patt and colour sequence. RC shows 40. Set carriage for st st. Using A, K4 rows. Using MC, K1 row. CAL.

Remove punchcard 1. Insert punchcard 2 and lock on first row.

Set carriage for patt. Using MC, K1 row.

With MC in feeder 1/A and A in feeder 2/B, release punchcard and cont in Fair Isle patt to RC 52[56:74:78]. Place a marker at each end. K to RC 103[111:135:145].

Mark 19th[23rd:26th:29th] st from each end to denote shoulders. Cast off.

## FRONT

Work as given for back to RC 77[85:109:119]. CAR.

## SHAPE NECK

Note last row worked on punchcard.

Set carriage to hold. Push 50[54:57:60] Ns at left to HP.

Cont on rem 34[38:41:44] sts for first side of neck.

K1 row. Push 1 N at neck

edge to HP on every row until 19[23:26:29] sts rem in WP.

Cont without shaping to RC 103[111:135:145]. Cast off.

Return 34[38:41:44] Ns at left to WP.

Reset RC at 77[85:109:119] and punchcard to row noted.

Work as given for first side. With WY, K a few rows over rem 46 sts and release from machine.

## SLEEVES

With RB in position, set machine for 1x1 rib. Push 43[45:49:53] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using A, cast on and K3 tubular rows.

Set RC at 000.

Using MT-6/MT-6, K1 row.

Using MC, K to RC 28. Transfer sts to MB. Inc 1 st. 44[46:50:54] sts.

Set RC at 000.

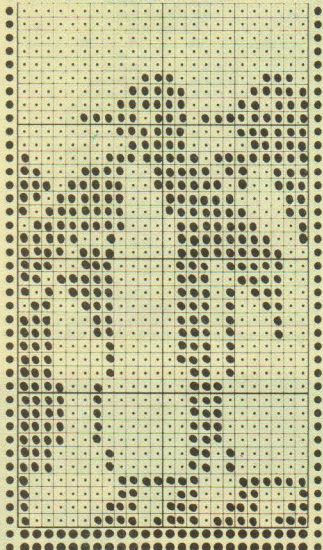
Using MT and MC, K1 row. CAL.

Insert punchcard 2 and lock on first row.

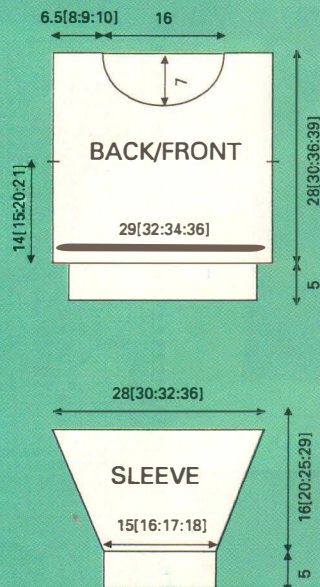
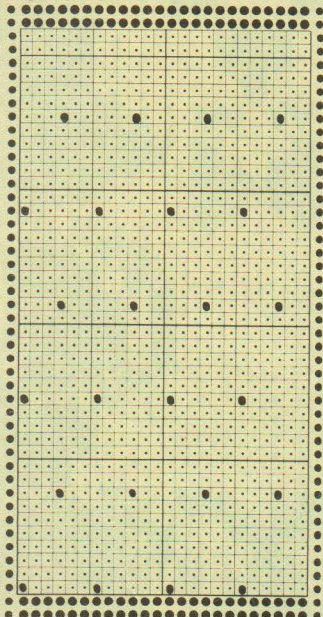
Set carriage for Fair Isle patt. K1 row.

With MC in feeder 1/A and A in feeder 2/B, release punchcard and cont in Fair Isle patt, but inc 1 st at each

PUNCHCARD 1



PUNCHCARD 2





# TER



end of every foll  
3rd[3rd:4th:4th] row until  
there are 82[88:94:104] sts.  
Cont without shaping to RC  
60[76:96:108].  
Cast off loosely.

#### NECKBAND

Join right shoulder seam.  
With RB in position, set  
machine for 1x1 rib. Push

107 Ns on MB and  
corresponding Ns on RB to  
WP. Arrange Ns for 1x1 rib.  
Using MC, cast on and K3  
tubular rows. Set RC at 000.  
Using MT-5/MT-5, K to RC  
26.

Using A, K1 row. Transfer  
sts to MB.  
Using MT and MC, K1 row.  
With wrong side of work

facing, rehang 46 back neck  
sts on to Ns, 8 sts from right  
front neck, 46 sts from front  
neck and 7 sts from left front  
neck. Using TD10, K3 rows.  
Cast off.

#### TO MAKE UP

Pin each piece out to size,  
cover with a damp cloth and  
leave to dry. Join remaining

shoulder and neckband  
seam. Sew sleeves to  
armholes between markers,  
then join side and sleeve  
seams.

Double neckband to wrong  
side and slip stitch in  
position.

Using a length of B and D,  
Swiss darn a bow tie on  
penguins, at random.



# ADVENT TREE

**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Bramwell 4 ply Acrylic  
**FIBRE CONTENT:** 100% Acrylic  
**COLOUR:** We used Xmas Green (MC), Green (A) and Red (B)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU

## SIZE

Height 94cm.  
 Maximum width 64cm.

## MATERIALS

Bramwell 4 ply Acrylic.  
 Approx 200g in MC.  
 Approx 50g in A.  
 Approx 50g in B.  
 Polyester wadding 66cm x 100cm x 2cm.  
 11 metres of 25mm wide red satin ribbon.  
 1.5 metres of 75mm wide tartan ribbon by Panda.

## MAIN TENSION

25 sts and 35 rows to 10cm measured over st st (tension dial approx 8).  
 Tension must be matched exactly before starting.

## ABBREVIATIONS

See page 113 in main magazine

## NOTE

Knit side is used as right side.  
 Measurements given are those of finished item and should not be used to measure work on the machine.

## POCKETS

These are worked over groups of 15 sts on rows indicated in Diagram 1.

\* Set carriage to hold. Leaving the 15 pocket Ns in WP, push all other Ns at left and right to HP. Disconnect RC.

Using A, K1 row. Push 1 N at carriage side to HP, K1 row, 14 times. 1 N rem in WP.

Return 1 N at opposite side to carriage to UWP, K1 row, 14 times. 28 rows have been worked.

Cut yarn. Knot the two ends of A tog \*.

Rep from \* to \* as required across width of work.  
 Move carriage to side and rethread with MC. Reconnect RC. Cancel hold. Knit to next row of pockets.

## TREE

Push 80-0-80 Ns to WP. 160 Ns. Using WY, cast on and K a few rows ending CAR. Mark the centre 40-0-40 sts.

## HEM

Using A and MT+1, K10 rows.

\*\* Set carriage to hold. Push every 10th N to HP. K4 rows. Cancel hold. K1 row \*\*. Rep from \*\* to \*\*, twice more.

K10 rows. RC shows 35. CAL. Pick up loops from first row worked in A and hang on to corresponding Ns.

Set RC at 000. Using MC and MT, dec 3 sts, fully fashioned method, at each end of every foll 10th row, 25 times. At the same time, work pocket as given in note over groups of 15 sts and on rows indicated in Diagram 1. K until RC shows 252. 10 sts rem.

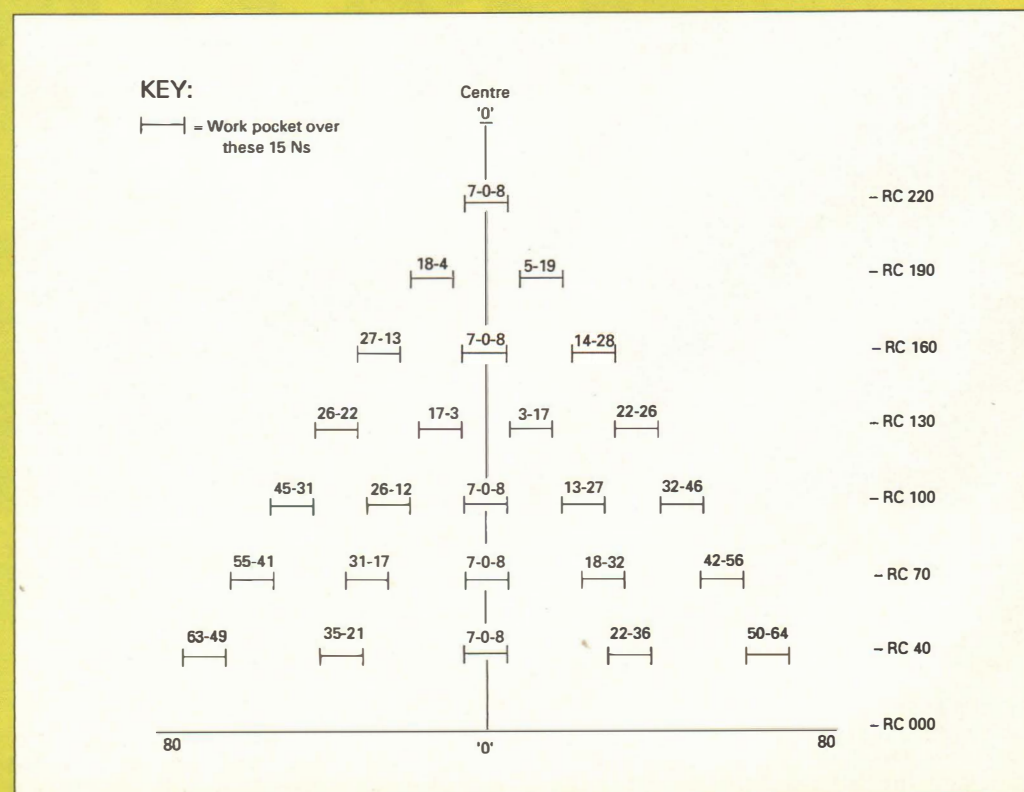
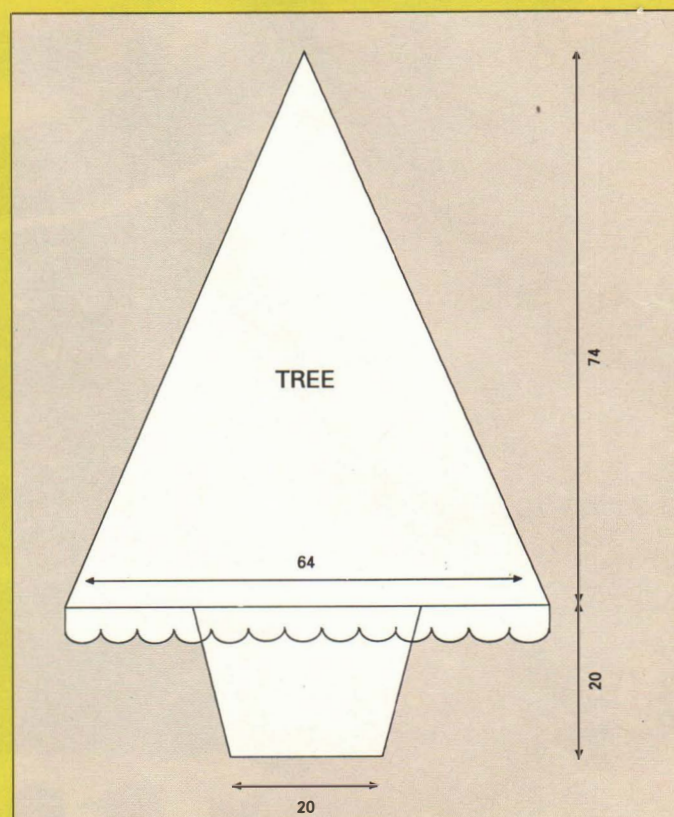
Dec 1 st at each end of next and every foll alt row, 4 times in all. Knit rem 2 sts tog and fasten off.

## TUB

Push 80 Ns to WP. With

wrong side facing, hang the centre 80 sts from the first row of A at start of tree hem on to Ns.  
 Set RC at 000.

Using B and MT, K20 rows. Dec 3 sts, fully fashioned method, at each end of next and every foll 10th row, 5 times in all. 50 sts.







K until RC shows 70.  
Using MT+2, K1 row.  
Using MT, K10 rows. Inc 3 sts, fully fashioned method, at each end of next and every foll 10th row, 5 times in all. 80 sts.  
K until RC shows 141.  
Push 40 Ns at left and right of work to WP. 160 Ns in WP. Pick up sts from the first row of A at start of tree hem again and hang on to corresponding Ns.

#### BACK SECTION OF TREE

Set RC at 000. 160 sts. Using MC and MT, dec 3 sts, fully fashioned method, at each end of every foll 10th row, 25 times. 10 sts.  
K until RC shows 252.  
Dec 1 st at each end of next and every foll alt row, 4 times in all. Knit rem 2 sts tog and fasten off.

#### TO MAKE UP

Cut out one piece of

wadding the same size as tub section and one piece of wadding the same size as the tree. Insert wadding between the two layers of each section and then join the selvedge edges neatly tog.

Cut the red satin ribbon into 24 equal lengths.

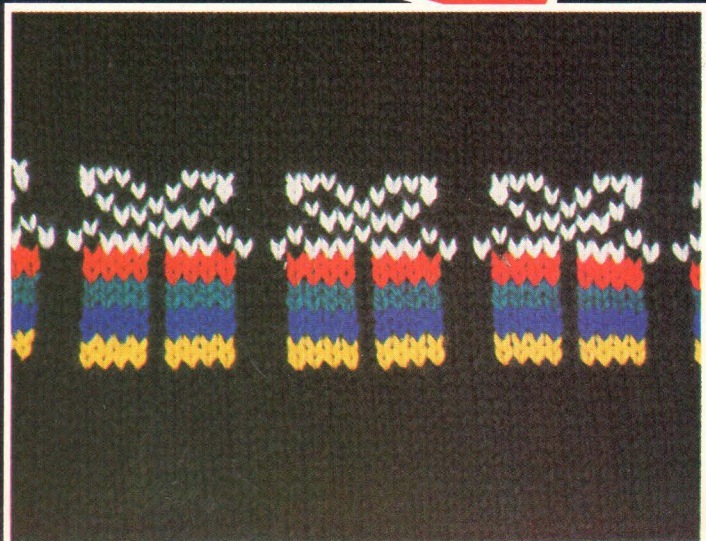
Thread a length of ribbon through MC fabric just above each pocket and tie into a bow.

Sew a length of tartan ribbon around centre of tub. Make and attach one large tartan ribbon bow to tub and one to top of tree.

Make a loop for hanging at top of tree, either out of lengths of MC or ribbon.

Pockets may be numbered using self-adhesive labels and then filled with colourfully wrapped sweets or some other surprise as desired.







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# BSK



# WINTER WRAPPING

# 11

Lady's Jerkin



**MACHINES:** These instructions are written for Passap/Pfaff Duomatic machines

**YARN:** Many A Mickle 4 ply Machine Washable Wool and Waterways Mohair

**FIBRE CONTENT:** 4 ply Machine Washable Wool is 100% Wool.

Waterways Mohair is 80% Mohair, 20% Polyester

**COLOUR:** We used 4 ply Machine Washable Wool in Bronze Green (MC) and Waterways Mohair in Trent (A) and Humber (B)

**STOCKISTS:** To obtain these yarns, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

## SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 99[101:109:112:117]cm.

Length 59.5cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Many A Mickle.  
4 ply Machine Washable Wool.

1 x 500g cone in MC.

Waterways Mohair.

1 x 100g cone in A and B.

6 buttons.

## GARMENT WEIGHTS

493g for size 96cm.

## MAIN TENSION

50 sts = 18cm and 50 rows = 11.5cm measured over patt (SS approx 4/4).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

All st counts refer to FB only. Inc, dec, cast on or off corresponding BB sts as required.

continued on page 72

# 11





12

Tartan  
Sweater

see page 73 for instructions



13

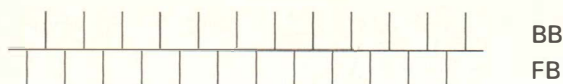
Chenille  
Sweater

see page 75 for instructions

# **T**he European Collection



DIAGRAM 1 (main fabric)



continued from page 70

Measurements given are those of finished garment and should not be used to measure work on the machine.

#### PATTERN NOTE

Avoid working part bobble throughout. Where necessary return pushers to rail. Arrange Ns as shown in Diagram 1. Orange strippers. Set locks on  $\underline{N}$ , SS 4/4. Using  $\underline{N}$

MC, K20 rows. Arrange pushers as shown in Diagram 2.

\* Black strippers. Set locks on  $\underline{GX}$ , SS -/6 $\frac{1}{4}$ . Using A, K12 BX

rows. Set locks on  $\underline{N}$ , SS 4/6 $\frac{1}{4}$ .  $\underline{N} \leftarrow$

Using MC, K1 row. Orange strippers. Set locks on  $\underline{N}$ , SS 4/4. Using MC, K19  $\underline{N}$

rows. Black strippers. Set locks on  $\underline{GX}$ , SS -/6 $\frac{1}{4}$ . Using B, K12 BX rows.

Set locks on  $\underline{N}$ , SS 4/6 $\frac{1}{4}$ .  $\underline{N} \leftarrow$

Using MC, K1 row. Orange strippers. Set locks on  $\underline{N}$ , SS 4/4. Using MC, K19  $\underline{N}$  rows. Rep from \* to \* throughout.

#### BACK

Handle down. Orange strippers.

Push 138[144:150:156:162] Ns on FB and corresponding Ns on BB to WP. \*\* Arrange Ns for 2x1 rib. Locks at right.

\*\*\* Set locks on  $\underline{N}$ , SS 2 $\frac{1}{2}$ /2 $\frac{1}{2}$ .  $\underline{N}$

Using MC, K1 row.

Set locks on  $\underline{N}$ , K1 row \*\*\*.  $\underline{N}$

Set RC at 000. Using SS 3 $\frac{1}{2}$ /3 $\frac{1}{2}$ , K29 rows.

Bring all intermediate Ns into WP for K/K rib. SS 5 $\frac{1}{2}$ /5 $\frac{1}{2}$ , K1 row.

Set RC at 000.

Setting machine for patt as given in note, K until RC shows 112.

Locks at right \*\*.

#### SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 2 rows.

Cast off 2 sts at beg of next 4 rows.

Dec 1 st at each end of next row. 114[120:126:132:138] sts.

K until RC shows 230.

Transfer sts to FB. Cast off 32[36:38:41:44] sts at each end for shoulders.

Cast off rem 50 neck sts.

#### LEFT FRONT

Handle down. Orange strippers. Push 69[73:75:78:81] Ns at right of centre '0' on FB and corresponding Ns on BB to WP.

Work as given for back from \*\* to \*\*.

#### SHAPE ARMHOLES

Cast off 4 sts at beg of next row. K1 row.

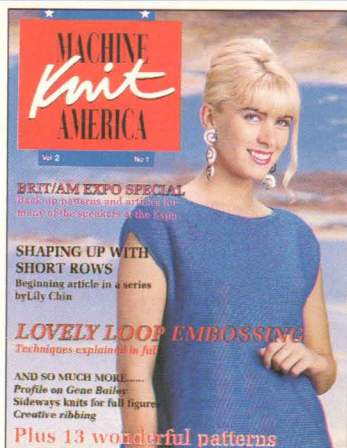
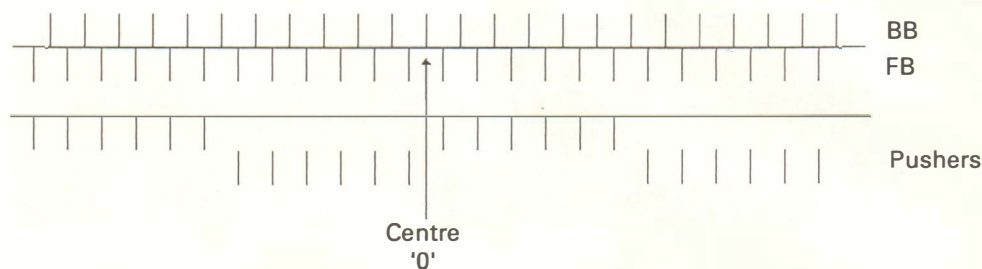
Cast off 3 sts at beg of next row. K1 row.

Cast off 2 sts at beg of next and foll alt row. K1 row.

Dec 1 st at beg of next row. 57[61:63:66:69] sts.

K until RC shows 195. Locks at left.

DIAGRAM 2 (bobbles)



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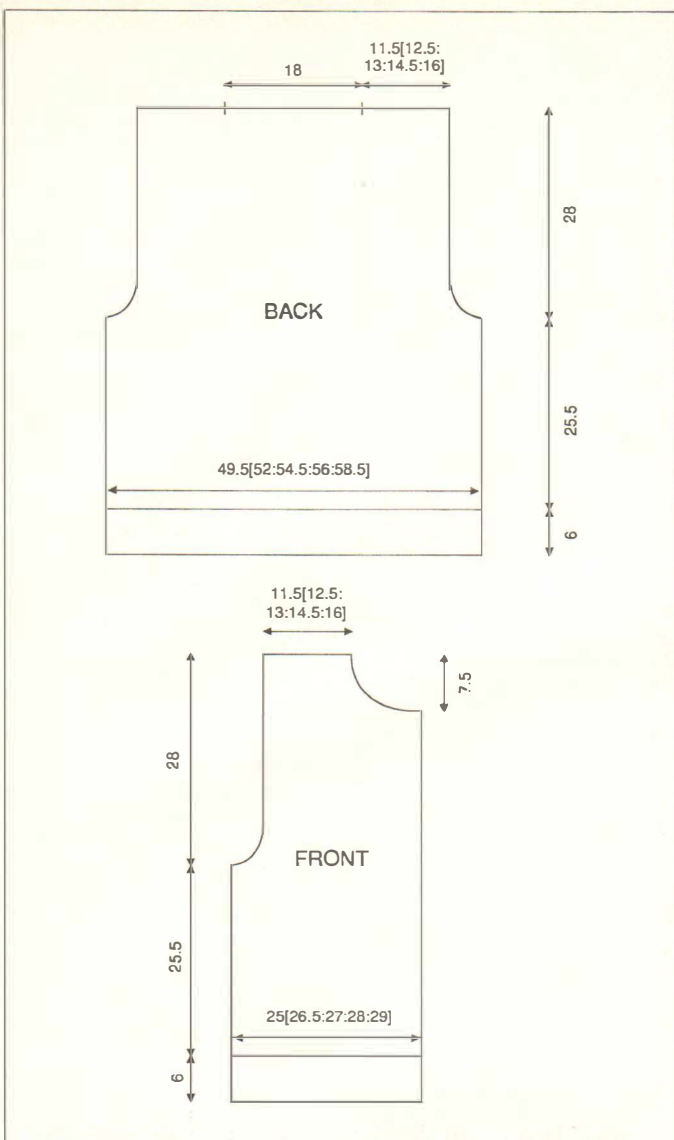
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### SHAPE NECK

Cast off 5 sts at beg of next row. K1 row.  
Cast off 4 sts at beg of next row. K1 row.  
Cast off 3 sts at beg of next and foll alt row.  
Dec 1 st at neck edge on every foll alt row, 10 times.  
32[36:38:41:44] sts.  
K until RC shows 230.  
Transfer sts to FB and cast off.

### RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

### NECKBAND

Handle down. Orange strippers. Push 130 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 2x1 rib.  
Work as given for back from \*\*\* to \*\*\*.  
Set RC at 000. Using SS 3½/3½, K6 rows.  
Black strippers. Bring intermediate Ns on both beds into WP. Set locks on GX, SS -/6½, K4 rows.  
N  
Using WY, K6 rows.  
Set locks on N, SS 6½/-.  
GX

Using MC, K4 rows. Using WY, K6 rows.  
Orange strippers. Set locks on N, K2 rows and release from machine.

### ARMHOLE BAND (KNIT TWO)

Handle down. Orange strippers. Push 5 Ns on FB and corresponding Ns on BB to WP.  
Set locks on N, SS 2½/2½.

Using MC, K1 row.  
Set locks on CX, SS 3/3, K2 CX

rows.  
Set locks on N, K290 rows.  
Release on WY.

### TO MAKE UP

Join shoulder seams. Press st st section only of neckband. Unravelling last WY rows of neckband, enclose neck edge between st st sections. Backstitch in position.  
Attach armhole bands adjusting length as required.  
Join side seams.  
Make 6 button loops along right front edge. Sew on buttons.

# 12

## Tartan Sweater

ILLUSTRATED ON PAGE 71



**MACHINES:** These instructions are written for Passap/Pfaff Duomatic machines

**YARN:** Many A Mickle 4 ply Machine Washable Wool, Waterways Mohair and Chenille

**FIBRE CONTENT:** 4 ply Machine Washable Wool is 100% Wool.

Waterways Mohair is 80% Mohair, 20% Polyester.  
Chenille is 85% Cotton, 15% Polyester

**COLOUR:** We used 4 ply Machine Washable Wool in Bronze Green (MC), Waterways Mohair in Trent (A) and Humber (B) and Chenille in Gorse (C)

**STOCKISTS:** To obtain these yarns, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

### SIZES

To suit bust 81-86[86-91:91-96:96-101:101-106]cm.  
Finished measurement 96[100:105:111:116]cm.  
Length 62cm.  
Sleeve seam 44[45.5:46.5:48:49]cm.  
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

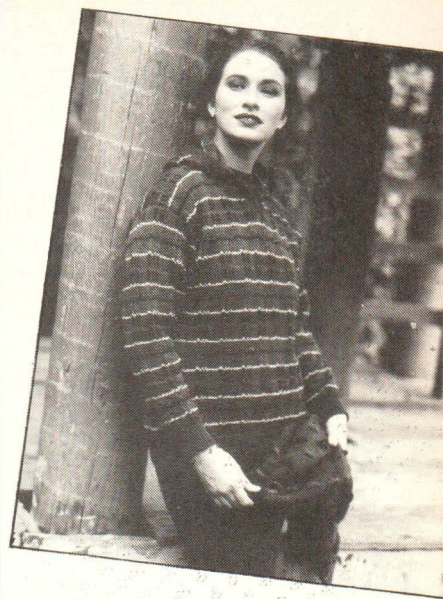
Many A Mickle.  
4 ply Machine Washable Wool.  
1 x 500g cone in MC.  
Waterways Mohair.  
1 x 150g cone in A and B.  
Cotton Chenille.  
1 x 50g ball in C.

### GARMENT WEIGHTS

531g for size 91-96cm.

### MAIN TENSION

50 sts = 16cm and 50 rows = 7.5cm measured over tartan patt (SS approx 5/7). Tension must be matched exactly before starting garment.



### ABBREVIATIONS

See page 113.

### NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

### TARTAN PATTERN

Arrange Ns and pushers as shown in Diagram 1. Handle down. Black strippers.  
Set locks on N, SS 5/7.  
BX ←

MC, K2 rows. } x 4  
A, K2 rows. }

Arrange pushers as shown in Diagram 2.  
Set locks on N.  
BX ↔

C, K2 rows.

\* Arrange pushers as shown in Diagram 1.  
Set locks on N.  
BX ←

MC, K2 rows. } x 4  
B, K2 rows. }

Set locks on N.  
N  
BX ←

A, K2 rows.  
Set locks on N.  
BX ←

MC, K2 rows. } x 4  
B, K2 rows. }

Arrange pushers as shown in Diagram 2.  
Set locks on N.  
BX ↔

C, K2 rows.  
Arrange pushers as shown in Diagram 1.  
Set locks on N.  
BX ←

MC, K2 rows. } x 4  
A, K2 rows. }

Set locks on N.  
N  
BX ←

B, K2 rows.  
Set locks on N.  
BX ←

MC, K2 rows. } x 4  
A, K2 rows. }

Arrange pushers as shown in Diagram 2.



DIAGRAM 1

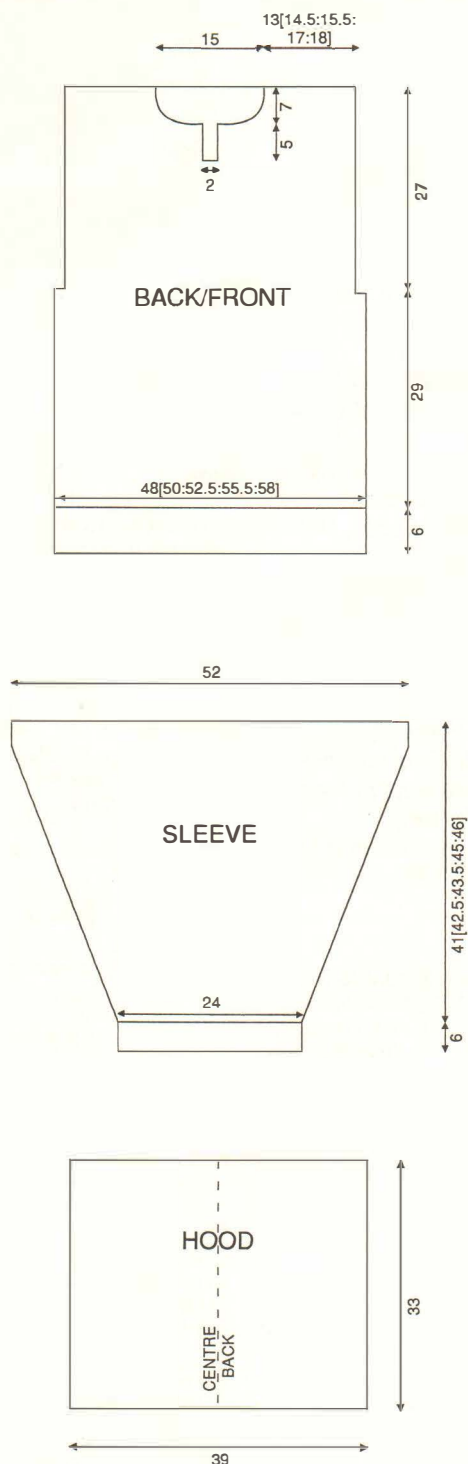
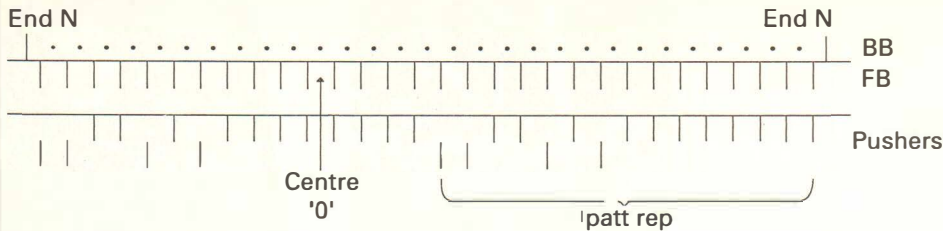
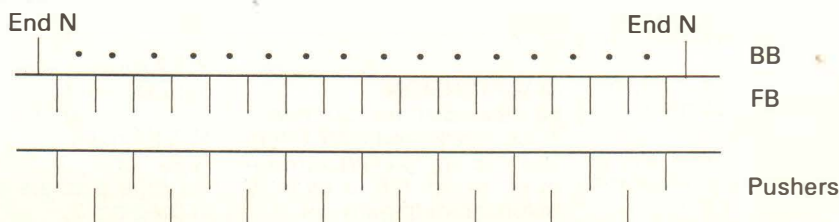


DIAGRAM 2



Set locks on  $\frac{N}{BX}$

C, K2 rows \*.  
Rep from \* to \* throughout.

#### BACK

Handle down. Orange strippers.

Push 74[78:81:86:90] Ns at left and right of centre '0' on FB to WP. 148[156:162:172:180] Ns.

\*\* Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. Locks at left.

Set locks on  $\frac{N}{N}$ , SS  $2\frac{1}{2}/2\frac{1}{2}$ .

Using MC, K1 row.

Set locks on  $\frac{CX}{CX}$ , SS 3/3, K2

rows.

Set locks on  $\frac{N}{N}$ , SS  $3\frac{1}{2}/3\frac{1}{2}$ , K29

rows.

Using SS 4/4, K1 row. Transfer sts to FB.

Set RC at 000. Setting machine as required, work in tartan patt \*\*.

K until RC shows 192.

#### SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. 128[136:142:152:160] sts.

K until RC shows 370.

Set machine for st st. Using MC, K1 row.

Cast off 41[45:48:53:57] sts at each side for shoulder. Cast off rem 46 neck sts.

#### FRONT

Work as given for back until RC shows 288.

#### DIVIDE FOR OPENING

Make a careful note of position in patt and of pushers. Using a separate length of MC, cast off the centre 6 sts.

Using nylon cord, K 61[65:68:73:77] sts at left by hand taking Ns down into NWP. Cont on rem 61[65:68:73:77] sts at right for first side.

Keeping patt correct, K until RC shows 323. Locks at left.

#### SHAPE NECK

Cast off 4 sts at beg of next row. K1 row.

Cast off 3 sts at beg of next

row. K1 row.

Cast off 2 sts at beg of next and foll alt row.

Dec 1 st at neck edge on every foll 4th row, 9 times. 41[45:48:53:57] sts. K until RC shows 370.

Set machine for st st. Using MC, K1 row. Cast off.

Unravel nylon cord over sts at left. Reset RC at 288. Starting at correct position in patt, complete to correspond with first side, reversing shapings.

#### SLEEVES

Handle down. Orange strippers. Push 36 Ns at left and right of centre '0' on FB to WP. 72 Ns. Work as given for back from \*\* to \*\*.

Shape sides by inc 1 st at each end of every foll 6th row, 44 times. 160 sts. K until RC shows 270[280:288:298:306].

Set machine for st st. Using MC, K1 row. Mark the centre st and cast off.

#### HOOD

Handle up. Orange strippers. Push 60 Ns at left and right of centre '0' on FB to WP. 120 Ns. Push corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.

Set locks on  $\frac{N}{N}$ , SS  $2\frac{1}{2}/2\frac{1}{2}$ .

Using MC, K1 row.

Set locks on  $\frac{CX}{CX}$ , SS 3/3, K2

rows.

Set locks on  $\frac{N}{N}$ , SS  $3\frac{1}{2}/3\frac{1}{2}$ , K3

rows. Transfer sts to FB.

Set RC at 000. Setting machine as required, work in tartan patt. K216 rows.

Set machine for st st. Using MC, K2 rows. Cast off.

#### HOOD BAND

Handle down. Orange strippers. Push 11 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 2x1 rib.

Set locks on  $\frac{N}{N}$ , SS  $2\frac{1}{2}/2\frac{1}{2}$ .

Using MC, K1 row.

Set locks on  $\frac{CX}{CX}$ , SS 3/3, K2

rows.

Set locks on  $\frac{N}{N}$ , SS  $3\frac{1}{2}/3\frac{1}{2}$ ,

K380 rows. Release on WY.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements and press.

Join shoulder seams.

Fold hood along centre line and join cast off edges tog. Attach cast on edge of hood to neck edge.

Attach band, starting and finishing at beg of opening. Adjust length as required.

Sew in sleeves.

Join side and sleeve seams.

Give a final press.



# 13

## Chenille Sweater

ILLUSTRATED ON PAGE 71



**MACHINES:** These instructions are written for Passap/Pfaff Duomatic machines

**YARN:** Many A Mickle Cotton Chenille and 4 ply Machine Washable Wool

**FIBRE CONTENT:** Chenille is 85% Cotton, 15% Polyester.

4 ply Machine Washable Wool is 100% Wool

**COLOUR:** We used Chenille in Gorse (MC) and 4 ply Machine Washable Wool in Bronze Green (A) and Amber (B)

**STOCKISTS:** To obtain these yarns, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 98[103:108:113:118]cm.

Length 60.5cm.

Sleeve seam 45.5[46.5:48:49:51]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Many A Mickle.

Cotton Chenille.

2 x 250g cones in MC.

4 ply Machine Washable Wool.

1 x 100g cone in A.

Small amount of B.

### GARMENT WEIGHTS

473g for size 96cm.

### MAIN TENSION

50 sts = 20.5cm and 50 rows = 15cm measured over embossed patt (SS approx 4½/7½).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

All st counts refer to FB only. Inc, dec, cast on or off

corresponding BB sts as required.

Measurements given are those of finished garment and should not be used to measure work on the machine.

### EMBOSSSED PATTERN

Handle down. Black strippers. Arrange Ns as shown in Diagram 1. Set locks on N, SS 4½/7½. Work N

diamond by manually moving sts on BB as shown in Chart 1. Mark position of bobble as indicated.

### BOBBLES

Set locks on GX, SS -/6½. N

Pick up the marked 3 sts for bobble and hang on to 3 Ns on FB. Using A or B, K8 or 10 rows. Break yarn. Thread end through sts and remove from machine. Use yarn end to st bobble in place.

### FAIR ISLE PATTERN

Arrange Ns and pushers as shown in Diagram 2. Black strippers. Handle down. Set locks on N, SS 5/6½.

BX←

Using MC, K2 rows.

Using A, K2 rows.

Rep these 4 rows throughout.

### BACK

Handle up. Orange strippers. Push 59[62:65:68:71] Ns at left and right of centre '0' on FB to WP. 118[124:130:136:142] Ns.

\* Push corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks at right. Set locks on N, SS 3/3. Using N

MC, K1 row.

Set locks on CX, SS 3½/3½, CX

K2 rows.

Set locks on N, SS 4/4, K1 N

row. Using SS 4½/4½, K2 rows.

Transfer sts to FB. Handle down. Black strippers. Set machine for embossed patt. Set RC at 000. Work in patt \*.

K92 rows.

Place a marker at each end for start of armholes.

K until RC shows 178.

Transfer sts to FB. Using SS -/7½, K1 row.

Cast off 39[42:45:48:51] sts at each end for shoulders.

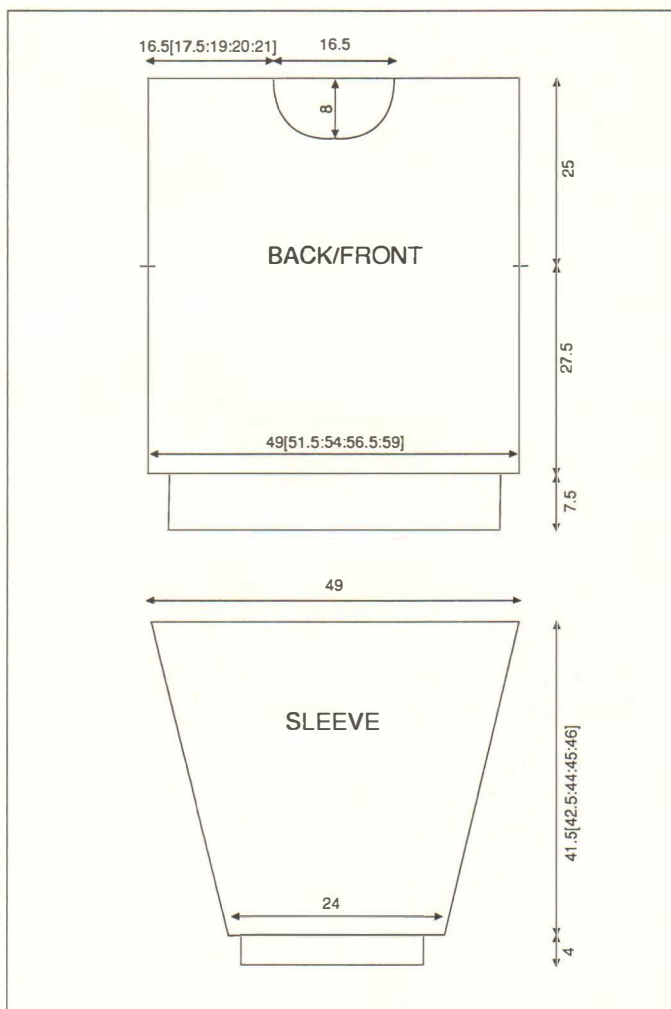
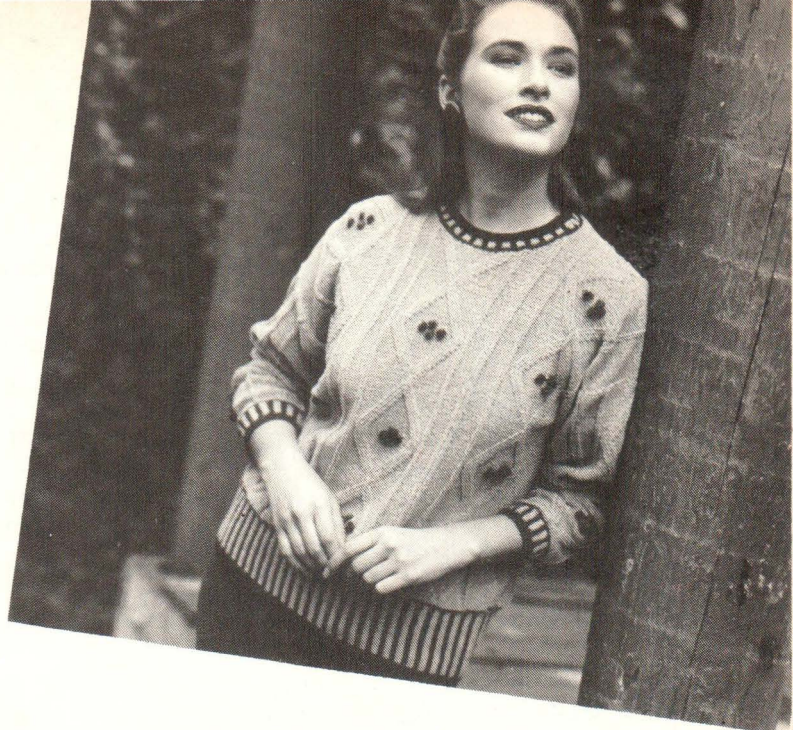
Cast off rem 40 neck sts.

### FRONT

Work as given for back until RC shows 152. Locks at right.

### SHAPE NECK

Using a separate length of MC, cast off the centre 8 sts. Using nylon cord, K 55[58:61:64:67] st at left by hand taking Ns down into NWP. Work each bed separately.



Do not zig-zag across. Cont on rem 55[58:61:64:67] sts at right for first side. K1 row.

Cast off 3 sts at beg of next and foll alt row. K1 row.

Cast off 2 sts at beg of next row. K1 row.

Dec 1 st at neck edge on every foll alt row, 8 times. 39[42:45:48:51] sts. K until RC shows 178.

Transfer sts to FB, SS -/7½, K1 row st st. Cast off.

Unravel nylon cord over sts

at left. Reset RC at 152. Complete to correspond with first side, reversing shapings.

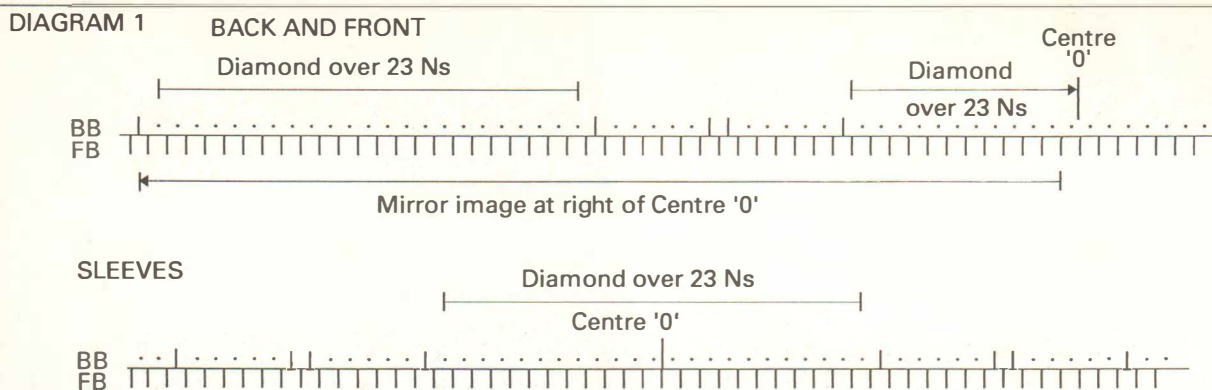
### SLEEVES

Handle up. Orange strippers. Push 29 Ns at left and right of centre '0' on FB to WP. 58 Ns.

Work as given for back from \* to \*.

Shape sides by inc 1 st at each end of every foll





4th[4th:4th:5th:5th] row, 30 times. 118 sts. K until RC shows 138[142:146:150:154]. Transfer sts to FB. SS-7½, K1 row st st. Mark the centre st and cast off.

#### WELT

#### BACK AND FRONT ALIKE

Handle up. Orange strippers. Push 128[136:144:152:160] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib.

Set locks on N, SS 3/3. Using N

A, K1 row.

Set locks on CX, K2 rows.

CX

Set locks on N, K3 rows.

Using SS 3½/3½, K6 rows. Transfer sts to FB.

Set machine for Fair Isle patt. Set RC at 000. Work in patt. K70 rows.

Set machine for st st. Using SS -/6½ and A, K2 rows. Using WY, K a few rows and release from machine.

#### CUFFS

Work as given for welt but over 58 Ns and knitting only 20 rows of Fair Isle patt before the 2 rows st st.

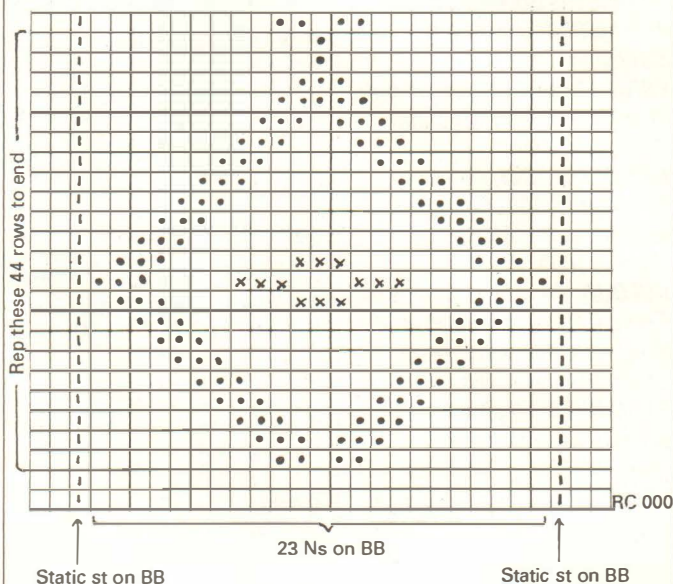
#### NECKBAND

Work as given for welt but over 110 Ns and knitting only 10 rows of Fair Isle patt before the 2 rows st st.

#### TO MAKE UP

Work bobbles over marked groups of 3 sts. Press welts, cuffs and

**CHART 1 EMBOSSED DIAMOND**



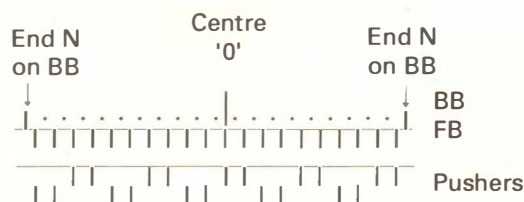
1 square = 1 N on BB and 2 rows

• = st

xxx = bobble sts on FB

Manually move and transfer BB sts as required

**DIAGRAM 2**



neckband avoiding rib sections.

Join shoulder seams. Join neckband seam. Pin neckband in position to right side of neck edge. Backstitch in place unravelling WY as you go.

Attach welts and cuffs using the same method but unravelling WY and last row of A.

Sew in sleeves between markers matching centre marker to shoulder seam. Join side and sleeve seams.

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**WINTER  
WRAPPING**



# 14

## Textured Cardigan



**MACHINES:** These instructions are written for Passap/Pfaff Duomatic machines

**YARN:** Many A Mickle 4 ply Machine Washable Wool, Waterways Mohair and Cotton Chenille

**FIBRE CONTENT:** 4 ply Machine Washable Wool is 100% Wool.

Waterways Mohair is 80% Mohair, 20% Polyester.

Chenille is 85% Cotton, 15% Polyester

**COLOUR:** We used 4 ply Machine Washable Wool in Bronze Green (MC) and Waterways Mohair in Trent (A) and Humber (B).

We used Chenille in Gorse (C)

**STOCKISTS:** To obtain these yarns, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 100[104:109:114:119]cm.

Length 54cm.

Sleeve seam 37[39.5:42:44.5:47]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Many A Mickle.

4 ply Machine Washable Wool.

2 x 500g cone in MC.

Waterways Mohair.

1 x 100g cone in A and B.

Cotton Chenille.

1 x 50g ball in C.

7 buttons.

### GARMENT WEIGHS

674g for size 96cm.

### MAIN TENSION

50 sts = 22cm and 50 rows = 9cm measured over textured patt (tension dial approx 6½/3½). Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

All st counts refer to FB only and include intermediate NWP Ns. Inc, dec, cast on or off corresponding BB sts as required. Measurements given are those of finished garment and should not be used to measure work on the machine.

### TEXTURED PATTERN

Arrange Ns and pushers as shown in Diagram 1. Black strippers.

Set locks on  $\underline{N}$ , SS 6½/3½.

AX←

K6 rows. \* Work cable over sts indicated. Cross 3 sts at right in front of 3 sts at left, K12 rows \*. Rep from \* to \* throughout.

### FAIR ISLE PATTERN

Arrange Ns and pushers as shown in Diagram 2. Black strippers.

Set locks on  $\underline{N}$ , SS 5/6½.

BX↔

A, K2 rows.  
MC, K2 rows.  
C, K2 rows.  
MC, K2 rows.  
B, K2 rows.  
MC, K2 rows.  
A, K2 rows.  
MC, K2 rows.  
C, K2 rows.

MC, K2 rows.  
A, K2 rows.  
MC, K2 rows.  
B, K2 rows.  
MC, K2 rows.  
C, K2 rows.  
MC, K2 rows.  
A, K2 rows.  
MC, K2 rows.  
B, K2 rows.  
MC, K2 rows.  
C, K2 rows.  
MC, K2 rows.  
44 rows.

### BACK

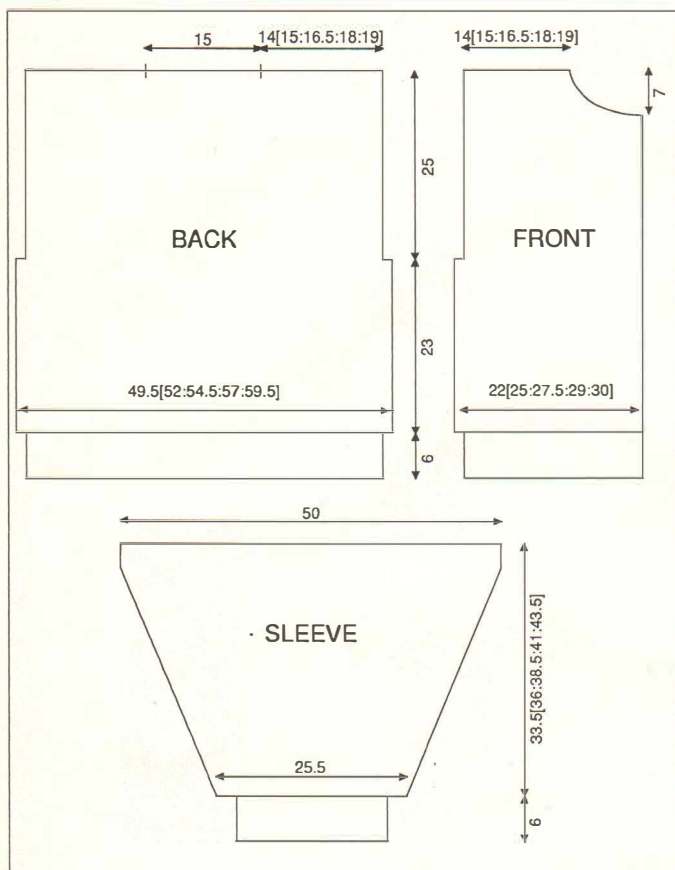
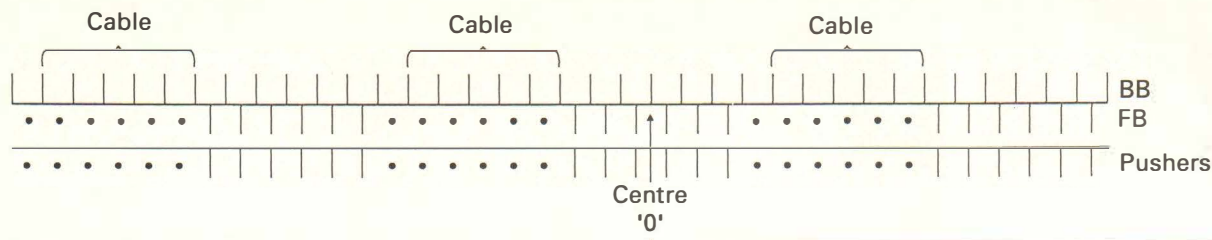
Handle up. Orange strippers. Push 114[120:126:132:136] Ns on FB and corresponding Ns on BB to WP.

\*\* Arrange Ns for 1x1 rib.





DIAGRAM 1



Locks at left. Set locks on N, N

SS 3/3. Using MC, K1 row. Set locks on CX, K2 rows.

Set locks on N, SS 3½/3½, K1 N

row. Using SS 4/4, K1 row. Locks at right.

Set machine for textured patt as given in note. Set RC at 000. Work in patt. K128 rows \*\*.

#### SHAPE ARMHOLES

Cast off 6 sts at beg of next row. 2 rows. 102[108:114:120:124] sts.

K until RC shows 270.

Transfer all sts from FB to BB. Set machine for st st. SS 7/-, K1 row.

Cast off 33[36:39:42:44] sts at each side for shoulders.

Cast off rem 36 neck sts.

#### RIGHT FRONT

Handle up. Orange strippers. Push 57[60:63:66:68] Ns at right of centre '0' on FB and corresponding Ns on BB to WP.

Work as given for back from \*\* to \*\*.

Locks at right.

#### SHAPE ARMHOLE

Cast off 6 sts at beg of next row. 51[54:57:60:62] sts. K until RC shows 227. Locks at left.

#### SHAPE NECK

Cast off 4 sts at beg of next row. K1 row.

Cast off 3 sts at beg of next row. K1 row.

Cast off 2 sts at beg of next and foll alt row.

Dec 1 st at neck edge on every foll 5th row, 7 times. K1 row. RC shows 270. Cast off rem 33[36:39:42:44] sts.

#### LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

#### SLEEVES

Handle up. Orange strippers. Push 29 Ns at left and right of centre '0' on FB (58 Ns) and corresponding Ns on BB to WP. Work as given for back from \*\* to \*\*. Shape sides. Do not introduce any new cables. Work new sts in AX patt only.

\*\*\* Inc 1 st at each end of the foll 6th[7th:7th:8th:8th] row.

Inc 1 st at each end of the foll 6th[7th:8th:8th:9th] row \*\*\*. Rep from \*\*\* to \*\*\* until there are 112 sts.

K until RC shows 186[200:214:228:242]. Mark centre st and cast off.

#### WELTS

##### BACK

Handle up. Orange strippers. Push 114[122:130:138:146] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks at left.

\*\*\*\* Set locks on N, SS 3/3. N

Using MC, K1 row.

Set locks on CX, K2 rows. CX

Set locks on N, K5 rows. N

Using SS 4/4, K1 row. Locks at right.

Transfer sts to FB \*\*\*\*.

Set RC at 000. Set machine for Fair Isle patt. Foll colour sequence given, work in patt for 44 rows.

Set machine for st st. Using MC, K2 rows.

Using WY, K a few rows and release from machine.

#### FRONT (KNIT TWO)

Work as given for back welt but over 54[62:70:78:86] Ns.

#### CUFFS

Work as given for back welt but over 60 Ns.

#### COLLAR

Handle up. Orange strippers. Push 138 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks at left. Work as given for back welt from \*\*\*\* to \*\*\*\*.

Using WY, K5 sts (3 on one bed, 2 on other) at each end by hand taking Ns down into NWP.

Set RC at 000. Set machine for Fair Isle patt. Foll colour sequence given, work 40 rows.

Set machine for st st. Using MC, K2 rows. Using WY, K a few rows and release from machine.

Unravel WY over 5 sts at right. Rearrange for 1x1 rib.

Using MC and SS 3/3, K30 rows. Release on WY.

Rep over rem 5 sts at left.

#### BUTTON BAND

Handle down. Orange strippers.

Push 7 Ns on FB and corresponding Ns on BB to WP.

Set locks on N, SS 3/3. Using N

MC, K1 row.

Set locks on CX, K2 rows. CX

Set locks on N, SS 3½/3½, K250 N

rows. Release on WY.

#### BUTTONHOLE BAND

Work as given for button band but making a buttonhole over the centre st when RC shows 8, 47, 86, 125, 164, 203 and 242.

#### TO MAKE UP

Press welts, cuffs and collar pieces avoiding rib sections. St rib sections in position to edges of collar.

Join shoulder seams. Unravelling WY and one row of MC, backstitch welts in position to lower edge of back and fronts. Use the same method to attach cuffs and collar to inside neck edge.

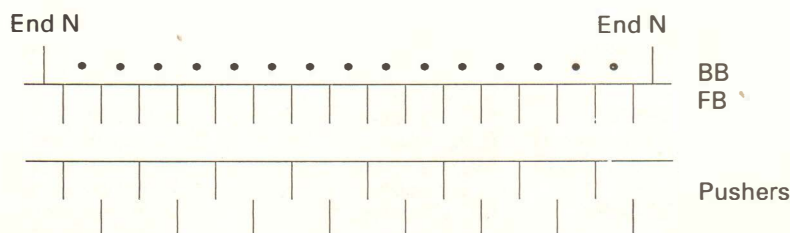
Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams. Attach front bands adjusting length if required.

Cast off sts.

Sew on buttons.

DIAGRAM 2





# MAN

## Appeal

# 15

Man's Cardigan



**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Celandine Jamie 4 ply Supawash Wool

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used Red Shade 5 (MY)

**STOCKISTS:** To obtain this yarn, please write to Celandine Ltd, 44 Kirkgate, Otley, W. Yorks LS21 3HJ

### SIZES

To suit chest 96-101[106-111:116]cm.

Finished measurement 113[121:128]cm.

Length 65[67:70]cm.

Sleeve seam 48.5[52.5:52.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Celandine Jamie 4 ply Supawash Wool.

2 x 500g cones in MY.

6 buttons.

### GARMENT WEIGHTS

676g for size 106-111cm.

### MAIN TENSIONS

28 sts and 37 rows to 10cm measured over raked rib patt (tension dial approx 6/6).

30 sts and 41 rows to 10cm





measured over st st (tension dial approx 6).  
Tensions must be matched exactly before starting garment.

#### ABBREVIATIONS

See page 113.

#### NOTE

Purl side is used as right side of racked rib patt.

Knit side is used as right side of st st bands.

All st counts refer to MB only. Inc, dec, cast on or off RB sts as required for patt sequence.

Transfer RB sts to MB when shaping using HP.

Measurements given are those of finished garment and should not be used to measure work on the machine.

#### RACKED RIB PATTERN

Arrange Ns as shown in Diagram 1. Set machine pitch to H5. K2 rows.

\* Swing to H4, K2 rows.

Swing to H3, K2 rows.

Swing to H4, K2 rows.

Swing to H5, K2 rows.

Swing to H6, K2 rows.

Swing to H7, K2 rows.

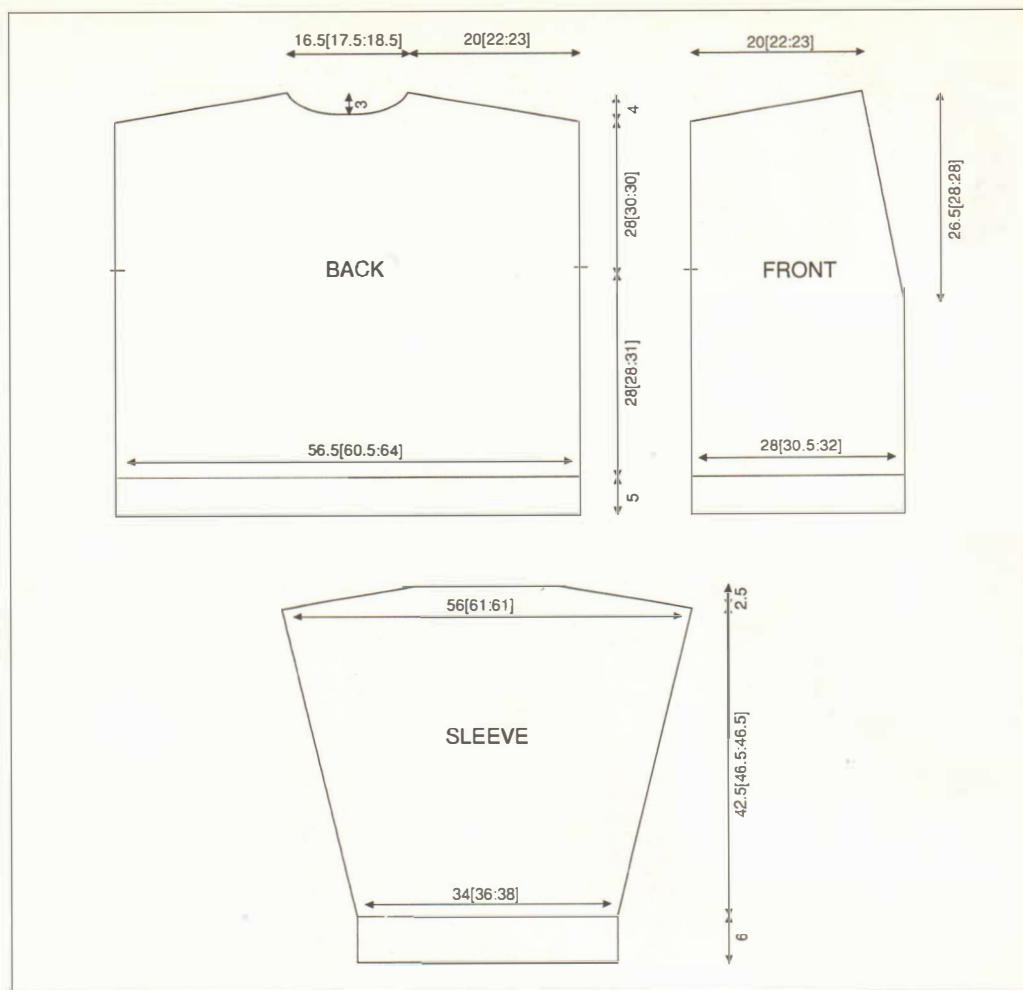
Swing to H8, K2 rows.

Swing to H7, K2 rows.

Swing to H6, K2 rows.

Swing to H5, K2 rows \*.

Rep from \* to \* throughout.



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DIAGRAM 1

Centre  
'0'



## BACK

With RB in position, set machine for 1x1 rib. Pitch 5. Push 78[84:89] Ns at right and 79[85:90] Ns at left of centre '0' on MB to WP. 157[169:179] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K21 rows. Inc 1 st at right edge, K1 row. 158[170:180] sts. RC shows 22.

\*\* Bring all intermediate Ns on MB to WP. Set machine pitch to H5. Arrange sts for raked rib patt as shown in Diagram 1. Fill empty Ns with heel of adjacent sts where necessary to avoid holes forming. CAR.

Set RC at 000. Using MT/MT, work in raked rib patt \*\*. K until RC shows 104[104:116]. Place a marker at each end for start of armholes. K until RC shows 208[214:226]. CAR.

## SHAPE SHOULDER AND NECK

Set MB carriage to hold. Push 6[6:7] Ns to HP at opposite side to carriage, K1 row, twice. Push 7[7:8] Ns to HP at opposite side to carriage, K1 row, twice. RC shows 212[218:230]. 132[144:150] Ns in WP.

Using a separate length of MY, cast off the centre 36[38:42] sts. Push rem 48[53:54] Ns at left to HP. Cont on rem 48[53:54] sts at right.

K1 row. Dec 1 st at neck edge and push 7[7:8] Ns at shoulder edge to HP, K2 rows.

Dec 1 st at neck edge and push 7 Ns at shoulder edge to HP, K2 rows.

Dec 1 st at neck edge and push 6[7:7] Ns at shoulder edge to HP, K2 rows, 3 times.

Push 6[7:7] Ns at shoulder edge to HP, K2 rows. 5[6:6] Ns rem in WP.

Return Ns at right shoulder edge from HP to WP. Transfer rem RB sts to MB. Using WY, K a few rows over the 56[61:64] shoulder sts and release from machine.

Reset RC at 212[218:230]. Return 48[53:54] Ns at inside edge from HP to WP.

Complete to correspond with first side, reversing shapings.

## RIGHT FRONT

With RB in position, set machine for 1x1 rib. Pitch 5. Push 79[85:90] Ns at left of centre '0' on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K22 rows. Work as given for back from \*\* to \*\*.

K until RC shows 104[104:116]. Place a marker at left edge for start of armhole.

K until RC shows 126[126:138].

## SHAPE NECK

Dec 1 st at right edge, K4 rows, 20[20:26] times.

Dec 1[1:0] st at right edge, K 6[6:0] rows, 3[4:0] times. At the same time, when RC shows 208[214:226]. CAR.

## SHAPE SHOULDER

Set MB carriage to hold. Push 6[6:7] Ns at left (shoulder) edge to HP, K2 rows.

Push 7[7:8] Ns at left to HP, K2 rows, twice.

Push 7 Ns at left to HP, K2 rows.

Push 6[7:7] Ns at left to HP, K2 rows, 4 times. 5[6:6] Ns rem in WP.

Cancel hold. Transfer rem sts to MB. Return Ns from HP to WP. With wrong side facing, hang corresponding front shoulder sts on to Ns. Cast off loosely.

## LEFT FRONT

Work as given for right front, reversing needle settings and shapings.

## SLEEVES

With RB in position, set machine for 1x1 rib. Pitch 5. Push 48[51:54] Ns at left and 47[50:53] Ns at right of centre '0' on MB to WP. 95[101:107] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-3/MT-3, K30 rows. Work as given for back from \*\* to \*\*. 96[102:108] sts.

K2 rows.

Inc 1 st at each end, K 4[5:5] rows, 24[34:28] times.

Inc 1[0:1] st at each end, K

5[0:6] rows, 7[0:3] times. 158[170:170] sts. K until RC shows 158[172:172].

## SHAPE TOP

Cast off 10 sts at beg of next 10 rows. Cast off rem 58[70:70] sts.

## BACK NECKBAND

Push 56[62:66] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using WY and MT, K14 rows.

Using MT+2, K1 row.

Using MT, K14 rows.

Pick up loops from first row worked in MY and hang on to corresponding Ns. K1 row.

With wrong side facing, hang back neck edge evenly on to Ns. Cast off loosely.

## BUTTONHOLE BAND

Push 186[192:198] Ns to WP. Work as given for neckband but making buttonholes when RC shows 7 and 22 over the foll Ns:

Counting from right edge, work buttonhole over foll 4 sts starting with the 6th[6th:7th] st, 25th[25th:28th] st,

44th[44th:49th] st, 63rd[63rd:70th] st, 82nd[82nd:91st] st and 101st[101st:112th] st. Attach evenly to left front edge.

## BUTTON BAND

Work as given for buttonhole band omitting buttonholes and attaching to right front edge.

## TO MAKE UP

With wrong side facing, block pieces out to correct measurements and steam.

Join band seams. Sew in sleeves. Join side and sleeve seams.

Sew on buttons.

# MAN Appeal





# Dividing for a neckline

Irene shows that you can shape by holding

the work

In the last issue, I discussed how pushers could be used to give us a holding position, even though our machines do not have one as such. This month, I am writing about making a neckline, one of the main reasons for holding work.

Over the years, I have lost count of the number of times I have heard someone say: "Of course, you can't shape on these machines. You have to cut and sew." Immediately, I know that either I am looking at the owner of a Japanese knitting machine or someone who has never read his or her instruction book. Shaping is certainly possible and, in fact, is no more difficult than on any other knitting machine. Of course, if you are making double bed fabric you have to hold one half of the work on both beds simultaneously, but then you would have to do the same thing on any other machine in similar



circumstances. Whilst cut and sew is an option, it cannot be used in every case. The ribbed top shown is an example. As the edges of the fabric form the edges of the collar, I had no choice but to divide when making this garment.

First things first, so I will begin by discussing holding the stitches. You can, of course, hold the stitches using pushers as I explained last month, but sometimes you will find that the strippers going over the held stitches can fluff up the yarn which shows as a 'dirty' line. This seems to be more of a problem with black strippers than with orange because of the serrations of the wheels. The machine's manual gives instructions for holding the work using Decker combs and two sets are provided with the machine. For those who don't know, they are the silver things that look like multiple transfer tools without handles. The idea is that you use a Decker comb

to take the stitches off each bed separately. There is a clip that fits over the 'eye' part of the Decker needles which prevents the stitches sliding off. The combs holding the stitches hang down between the beds whilst work continues on the first half of the neckline. Personally, and this is only a personal thing, I have never been able to get on very well with the Decker combs. My problem is that I always seem to have more stitches to be held than the twenty needles that are on the Decker combs provided. I know it is easy enough to get Decker combs with forty needles, but I have a hard enough time trying to manoeuvre the stitches on to the twenty-pronged ones! The method I favour for holding work is by knitting back the stitches. If at all possible, I always try to finish off a patterning sequence before dividing.

Using two colour Jacquard as an example, I would always try to end with the two rows of Colour 2 before dividing. This will make going back in the pattern a good deal easier when it comes to starting the second side. If you are knitting with the Form Computer, as it only knows the tension swatch size and not the stitch pattern, it may ask you to divide part of the way into a sequence. If working on a Duomatic, just press STOP and you will be able to work the extra rows. If you are working with the Form Computer on a 6000E, you will have to divide when it tells you. The console is controlling both the shaping and the patterning



simultaneously, so you cannot stop one and continue with the other. However, as the console will automatically take you back to the place in the pattern where you divided, it is not really a problem. Whichever machine you are using, take very careful note (write it down!) of the row counter number, the position of the back bed pushers if you are using them and which colour you should pick up next. On the 6000E, also take note of row counter number on the console because this may differ from that on the lock. If using the Deco, note the row number on the card. The position of the back bed pushers is particularly important and something that it is easy to overlook. To hold the work, you will have to take the pushers out of work and if you do not return them to the way they were, the pattern will not continue as it should. You might be lucky and get away with it, but it is more likely that a line will show on the right side. See Swatch A. You will need two very long lengths of a smooth waste yarn in a contrasting colour, preferably two different colours. Too long is better than too short which will not work at all. The nylon casting on cords for Japanese machines are ideal. It is usual to hold the work on the left of centre first whilst continuing up on the right-hand side of the neckline but there is no technical reason why this has to be so. I usually begin with the back bed stitches.





Swatch A



Swatch B



Swatch C



Leaving an end of about 30cm of the waste yarn, begin knitting the waste yarn through each stitch very loosely, making such big stitches that the needle butts go all the way back to the non-working position. I cannot emphasise enough, that these stitches must be very, very loose. The blades of the strippers are going to press down on the yarn and if the stitches are not loose enough, the needle butts can be pulled forward. There will either be a terrible crunching noise or some of the held stitches may start to knit again — neither of which is what you want.

Once you have knitted back the stitches on one bed, do exactly the same with the stitches on the other bed but using the second, separate piece of yarn. Without disturbing the stitches, pull the ends of the yarn down between the beds, out of the way. Take any pushers under these held stitches completely out of work. As there are no needles or pushers in work, as far as the machine is concerned these stitches do not exist. If you are working with the Deco, I would recommend leaving it where it is. The row counter cam must be beyond the left-hand edge of the card holder. This not only works the row counter but also trips the Deco and if it is not beyond the left-hand edge, the Deco will try to change rows in mid-card and you will end up with a mess.

If working on the 6000E without the Form Computer, you will want to alter the width of the knitting to save having to pass the locks over the full width on every row. If you are working with the Form Computer, it will

automatically change the width for you. You may see in some books that they recommend sticking tape along the needle bed or over the needle butts to stop the needles pulling forward. Personally, I would not put sticky tape anywhere near the front bed of the 6000E. Can you imagine the mess you would be in if just a tiny piece worked free and stuck itself to the electronic sensor? I think it is better to take the time to knit slowly (I prefer to do this manually rather than with the motor as I feel more in control), watching the needle butts in the centre for any sign of the pulling forward. If they have moved, just push them back again. This sounds worse than it is. If at all, it is usually only the first few held needles that want to pull forward and then only for the first dozen or so rows. If you feel that the neck edge is pulling a little

tight, you can hang in a small weight but be careful to move this up often. Sometimes a weight pulling down can bring the held needles forward. Once the first half is complete (Swatch B), if working on the 6000E, take careful note of the row counter number showing on the console. On both machines, the held stitches will now have to be restored to their needles. Bring up the ends of the waste yarn and separate them so that you know which is for the front bed and which is for the back, the reason for using different colours. Take one of the ends for the back bed in each hand and gently pull your hands apart. You will see that the needles pull up. Continue to pull on the yarn and you will find that, due to the smoothness of the waste yarn, you can very easily 'flip' the stitches on to the needles. Bring up pushers under the

new working needles as required. Make sure that there is nothing left in work from the first side. On the 6000E, deduct the console row counter number at the dividing point from the row counter number showing when the first half was complete. This is the number of rows you have to go back to pick up the pattern again for the second half. When you have done this, the console row counter number should be the same as when you divided. (If you are working with the Form Computer on the 6000E, this will be done automatically.) Turn the Deco back to the row on the card that you noted and for both machines set the beds, locks and lock row counter exactly as they were at the dividing point.

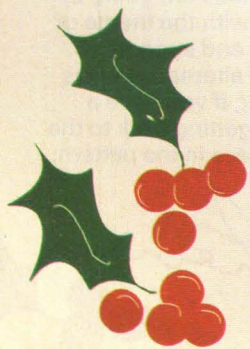
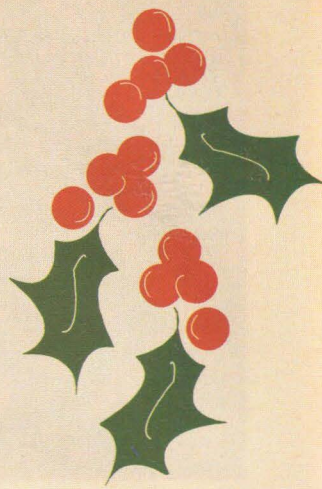
You can now work the second side of the neck to match the first, usually with reversed shapings. Typical results are shown on Swatch C.

Explaining how to divide work is more difficult than actually doing it. I suggest that you try it for yourself in a quiet moment and you will find that it is really quite simple.

Next month, I am going to continue with the theme of necklines and suggest a couple of alternative ways of working if you have a problem getting back to the correct place in the pattern.





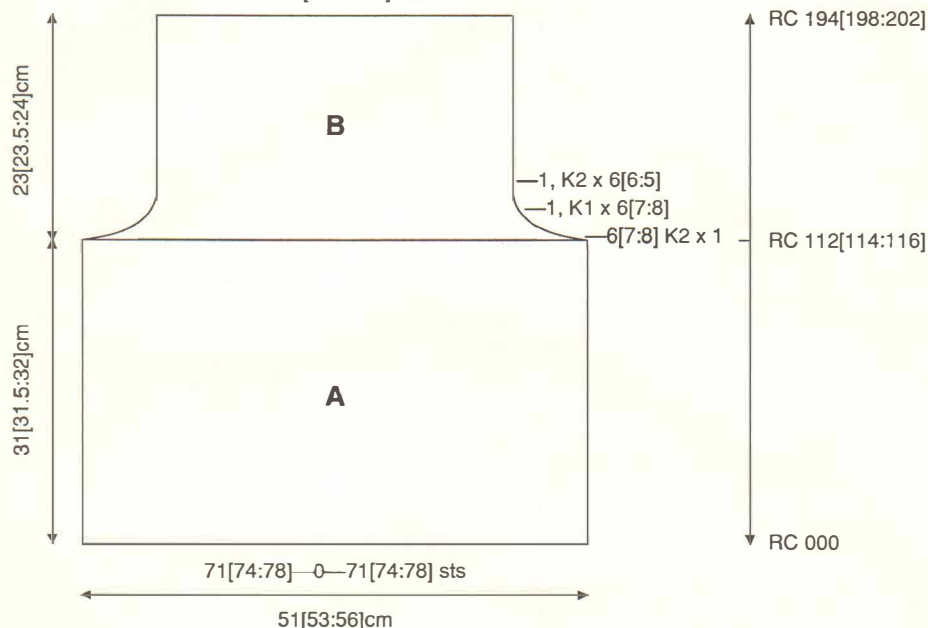




# MAN Appeal

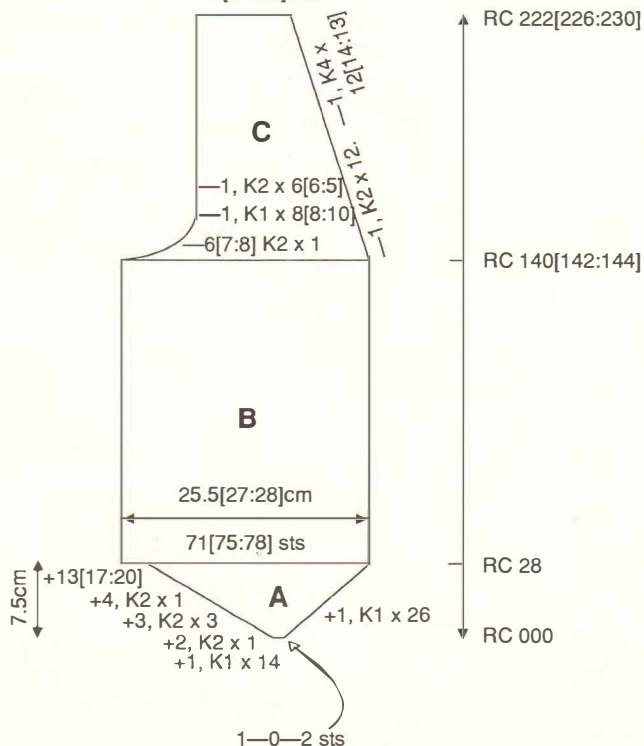
## BACK

36.5[38:39.5]cm  
—103[107:111] sts



## LEFT FRONT

9.5[10:11]cm  
—27[28:30] sts



# 16

Man's Waistcoat



**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Forsell 4 ply Wool  
**FIBRE CONTENT:** 100% Wool  
**COLOUR:** We used Bottle Green (MY)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG

## SIZES

To suit bust/chest 96[101:106]cm.  
Finished measurement 102[106:112]cm.  
Centre back length 56[57:58]cm.  
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Forsell 4 ply Wool.  
1 x 500g cone in MY.  
8 buttons.

## GARMENT WEIGHS

227g for size 101cm.

## MAIN TENSION

28 sts and 36 rows to 10cm measured over st st (tension dial approx 8).  
Tension must be matched



# DIAGRAMMATICAL

exactly before starting garment.

**ABBREVIATIONS**  
See page 113.

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## BACK

A: Work an 'e' wrap cast on using MY. CAL. Using MT, work in st st.

B: Shape armholes. K straight. Cast off.

## LEFT FRONT

A: Work an 'e' wrap cast on over 1-0-2 Ns (3 sts) using MY. CAL. Shape sides.

B: K straight.

C: Shape armhole and neck edge. Cast off.

## RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

## ARMHOLE BAND (KNIT TWO)

Using MY, cast on 11 sts for 1x1 rib. Set RC at 000. Using MT-5/MT-5, K a length which when slightly stretched will fit around back and front armhole edge. Cast off.

## BAND

Using armhole band as guide, calculate how many rows are required for band to fit around lower edge of back, front, along centre front and around neck edge. Calculate position of eight buttonholes. Follow instructions for armhole band, K required length making buttonholes as you go. Release on WY.

## TO MAKE UP

With wrong side facing, block pieces out to correct measurements and press. Join shoulder seams. Attach armhole bands. Join side seams. Attach band to all edges, making small dart to turn corners as required and placing buttonholes to correct front edge. Adjust length and graft ends tog. Sew on buttons.

# HINTS & TIPS

*Have you overcome a specific problem?  
Share your discovery with other readers and  
we'll pay you £5 for your trouble!*

## NEAT EDGE

I had just finished a few baby cardigans which needed increasing on every row for the sleeves when I read M. Blackmore's letter (September MKN) and thought my solution to the same problem might also be of interest. I used the 'e' wrap cast on to add one stitch at the carriage end of the knitting, every row and the two-prong tool to

increase fully fashioned at the side away from the carriage on every row. This gave a very neat edge for the seam.

Picking up on Ruth Welbourn's (same issue), use of the Brother stitch scale to check the measurement of 40 stitches, and as she said she was working on a way of checking the row measurement, my solution

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is to hand feed a length of contrasting sewing thread in with the 41st row of the sample and measure the 40 rows below the thread with the centimetre rule, and the 60 marked rows in the usual way (the 60 row measurement divided by 3 and multiplied by 2 will be what you measured for 40 stitches). Select the scale as if for stitches from the 40 row measurement and check this to read 40 against the 40 marked rows. I find the scales very useful when deciding where to position a single motif, or just to see the size of a motif for suitability before punching or knitting. Saves time and yarn.

Also on the single motif theme, once you are familiar with the relationship of the punchcard to the needle groups, you can choose to punch the card to suit the position of your motif rather than moving the knitting along which can make shaping difficult when using a charter. Use the stitch scales, one for stitches and one for rows, to decide where the motif should go on your charter drawing, then use the scale for stitches to mark the groups of patterning on to your charter drawing. Now you can see where on the card the edge of the motif needs to be. If it is, for instance, six stitches in from the edge of a group of 24, cover the edge 5 columns on the punchcard and start the marking on the 6th, mark till you run out of columns then start on the covered edge column. Put the motif cams in position to match the stitches you have chosen for the motif, 18 in one group and 6 in the next and your motif will be joined up when knitted.

That's all for now, *MKN* is still the only magazine I have a full set of. That must say something as there are a lot to choose from!

**Mrs C H Glen-Riddell**  
Balmacara  
Kyle of Lochalsh  
Ross-shire

#### TRANSFER THE PROBLEM

When transferring stitches from the main bed to the ribber to make a cuff, as when the sleeve is knitted from the top downwards, I found it awkward to push the comb up through the transferred stitches. I tried pushing the comb up between the ribber and main bed first then transferring the needles required (1x1 or 2x2 etc) to the ribber, pushing the wire through the comb as I went along. Now this was also a bit

awkward, as I had to hold the comb with one hand while transferring with the other. This was where a third hand would have come in useful but we are not blessed with three hands. Then my brain went to work. I got a Crewel/Tapestry needle or, better still, an old-fashioned steel hatpin, pushed it through a few holes on the left-hand side of the comb, pulled forward two needles from the main bed close to the end on the right hand side and withdrawing the wire to the right until clear of all the needles in the working position, rested the wire on the two end needles. This works a treat, for both hands are free and there is no chance of the ribber falling while you are working. As you transfer stitches from the main bed, after a group of six or eight stitches push the wire along, then another group of stitches, push the wire along until all the necessary stitches have been transferred. Push the wire right through to the end, remove the Crewel needle or pin and hang the weights. Return the holding needles back to NWP.

**Pauline Cunningham**  
Waterloo, Merseyside.

#### DESPERATE MEASURES

I've often read letters saying how useful various household items are while we are knitting. The other day I reversed this. While using my cylinder vacuum cleaner, it picked up a large tissue which I'd not seen, this blocked the flexible tube and all the blowing and other tricks I tried wouldn't shift the blockage. After getting a bit desperate, I decided to try the long-tailed brush I clean the needle-bed of my machine with. It worked a treat. So maybe some other knitter in distress may find this tip useful.

**Ena Palmer**  
Kempston  
Beds

#### MAKE A NOTE

On a long and tedious train journey I tore out a piece of newspaper and wrote all over it all the tips I have thought of over the years. So I thought I would share some of them with other readers.

1. When knitting a jacket in Fair Isle with a pattern that must match on the shoulder, knit the back first, then each front to the left or right of centre '0'. i.e. over same needles as left and right of centre back. If the pattern

requires a few extra stitches, add them in the centre not the underarm seam.

2. When knitting for a large person or one with a larger waist or 'tum' than pattern, cast on as many stitches as possible over the entire needle bed and calculate how many to decrease to armhole i.e. cast on 200 sts, pattern requires 180 sts, difference 20 sts, 10 each side. Rows say 100, decrease every 10 rows 1 stitch each side. This allows the rib not to stretch so much and looks better on the wearer. Hope these hints help someone.

**Mrs Hilda Sparks**  
Chelmsford

#### IT'S MAGIC

I have found another use for the wire-loop type edge weight hanger that is part of the ribber accessories. When I am knitting various small pieces for toys etc, on the top bed only and have to do a closed edge cast on I tend not to use my cast on comb. For very small pieces one or two claw weights are fine but at a certain size the middle gets no tension and three claw weights would be too much. To try and reach to hold down with the ribber still on is a strain! So make

an 'e' wrap cast on, knit two rows carefully, then hang claw weights either side and weave the weight hanger through about three stitches at centre. This is then readily available should you need to pull down to even tension on the knitting. After about 40 rows it will be comfortable to hold the knitting if preferred.

I have also discovered that the small size blue Baby Fresh Wipes container is just the right size as a closed container for spare needles, tools etc. It is very lightweight and quite attractive.

One more tip — no need for all those odd bits of paper and pencils, instead invest in a child's very cheap Magic Slate! They consist of a plastic sheet over carbon paper on a cardboard framed board.

You can write on it any numbers, rows, notes etc and then quickly erase with no effort at all. You don't even need to use the plastic pencil tool, you can just use one of your tools to hand, carefully of course! Handy for designing too. I always look forward to your next issue.

**Mrs Lynette Bird**  
Chester

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# 17

## Man's Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber. A colour changer would be a useful accessory

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Many A Mickle 4 ply Machine Washable Wool

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used Black (MC), Bottle (A), Sand (B), Linden (C) and Olive (D)

**STOCKISTS:** To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

### SIZES

To suit chest 96[101:106:111:116]cm.

Finished measurement 109[114:119:124:128]cm.

Length 65[66.5:67.5:68.5:69.5]cm.

Sleeve seam 54.5cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Many A Mickle 4 ply Machine Washable Wool. 400[400:400:400:500]g cone in MC.

200g in A.

100g in B.

100g in C.

100[100:100:100:200]g in D.

### GARMENT WEIGHS

665g for size 111cm.

### MAIN TENSION

Steam press tension switch before measuring. 31 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 7). Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

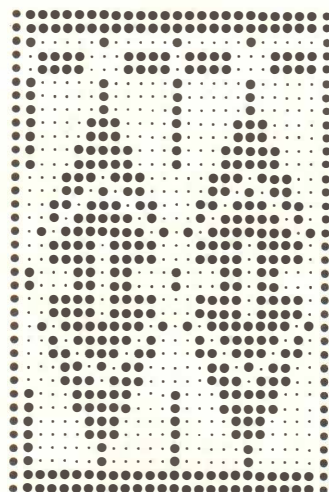
Front neckline is shaped using the cut and sew method.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

### PUNCHCARD PATTERN

Punch card before starting to knit.



### COLOUR SEQUENCE

A+MC, K4 rows.

B+MC, K4 rows.

C+MC, K4 rows.

D+MC, K4 rows.

C+MC, K4 rows.

B+MC, K4 rows.

A+MC, K4 rows.

D+MC, K4 rows.

Rep these 32 rows throughout.

### BACK AND FRONT ALIKE

With RB in position, set machine for 1x1 rib. Push 82[84:88:90:92] Ns at left and 83[85:89:91:93] Ns at right of centre '0' on MB to WP. 165[169:177:181:185] Ns. Push corresponding 163[167:175:179:183] Ns on RB to WP. Arrange Ns for 1x1 rib. CAL.

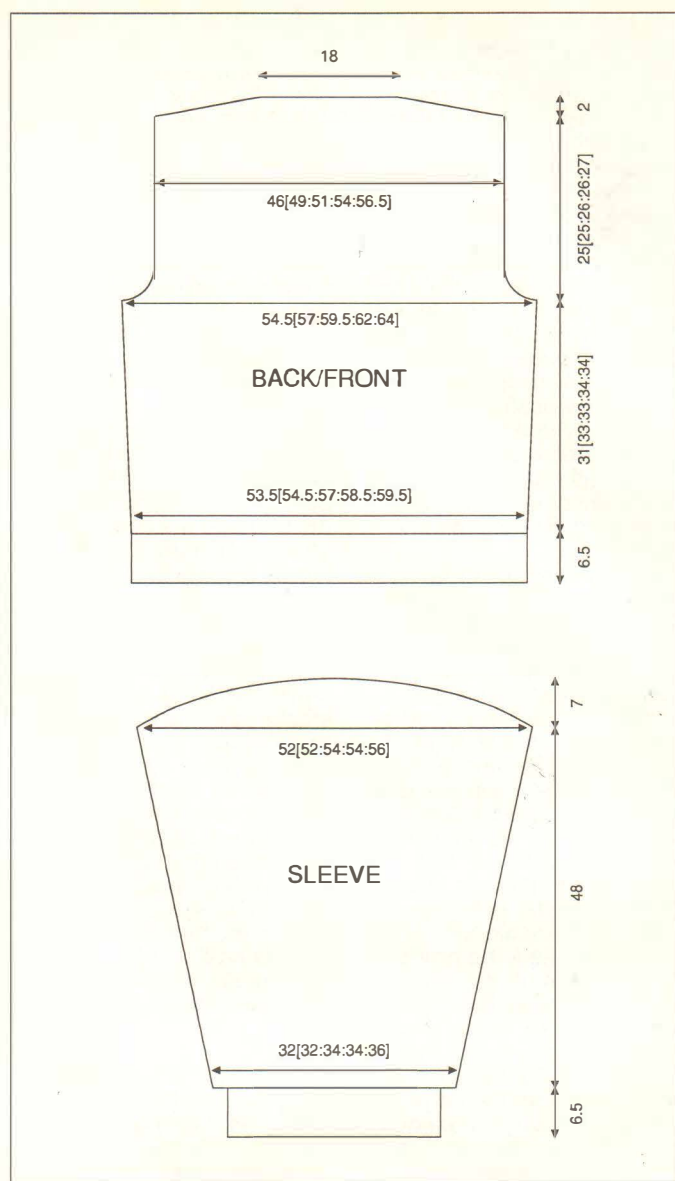
\* Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-2\*/MT-2\*, K20 rows.

Using D, K4 rows.

Using MC, K7 rows. RC shows 31. CAR. Transfer sts to MB\*.

Insert punchcard and lock on first row. Set machine for patt.

Using A and MT-2, K1 row.



Release punchcard. Set RC at 000. Set carriage for Fair Isle knitting. Using MT and foll colour sequence given, work in patt.

K5 rows.

Inc 1 st at each end of next and every foll 4th row, 2[4:4:6:7] times in all. 169[177:185:193:199] sts.

K until RC shows 108[112:112:116:116].

### SHAPE ARMHOLES

Set RC at 000. Using separate lengths of MC, cast off 6[6:6:6:5] sts at each end of next 2 rows.

Dec 1 st at each end of next 2 rows.

K3 rows.

Dec 1 st at each end of next row.

Rep the last 4 rows, 4 times more. 143[151:159:167:175] sts.

K until RC shows 84[84:88:88:92].

### SHAPE SHOULDERS

Set RC at 000. Set carriage to hold. Push 14[16:18:19:20] Ns to HP at opposite side to carriage, K1 row, twice.

Push 15[17:19:22:25] Ns to HP at opposite side to carriage, K1 row, twice.

Push 15 Ns to HP at opposite side to carriage, K1 row, twice.

Move carriage to left. Mark rem 55 Ns in WP for neck edge. Set machine for st st. Using MC and MT+2, K1 row over all sts.

Mark the centre st and cast off.

### SLEEVES

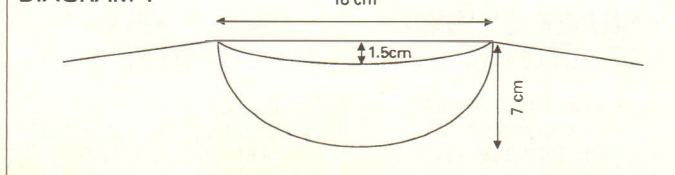
With RB in position, set machine for 1x1 rib. Push 47 Ns at left and 48 Ns at right of centre '0' on MB to WP. 95 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAL. Work as given for back from \* to \*.

Using MC and MT-2, K1 row. Using WY, K a few rows and release from machine. Push 49[49:52:52:55] Ns at left and 50[50:53:53:56] Ns at right of centre '0' to WP. 99[99:105:105:111] Ns.

With wrong side facing, rehang last row of MC on to Ns, inc 4[4:10:10:16] sts evenly as you go. CAR.

Insert punchcard and lock on first row. Set machine for patt. Using A and MT-2, K1 row. Release punchcard. Set

DIAGRAM 1





RC at 000. Set carriage for Fair Isle knitting. Using MT and foll colour sequence, work in patt.

K5 rows. Inc 1 st at each end of next and every foll 4th row, 31 times in all. 161[161: 167:167:173] sts.

K until RC shows 164.

#### SHAPE TOP

Set RC at 000. Set carriage to hold. Push 9 Ns to HP at opposite side to carriage, K1 row, twice.

Push 3 Ns to HP at opposite side to carriage, K1 row, 10 times.

Push 4 Ns to HP at opposite side to carriage, K1 row, 4 times.

Push 6 Ns to HP, at opposite side to carriage, K1 row, 8 times. Move carriage to left.

Set machine for st st. Using MC and T10+, K1 row. Mark centre st and cast off.

#### NECKBAND

Push 68 Ns at left and 69 Ns at right of centre '0' to WP. 137 Ns. CAL.

Using A and 'e' wrap method, cast on.

Set RC at 000. Using MT+\*, K3 rows.

Using MT-, K2 rows.

Using MT-1\*, K2 rows.

Using MT-2\*, K3 rows.

Using MT-3\*, K1 row.

Insert punchcard and lock on row 27. Set machine for patt.

Using MT-2\*, K1 row.

Release punchcard. Set carriage for Fair Isle knitting.

Using A+MC, K2 rows.

Using D+MC, and MT-1\*, K2 rows.

Using MT-, K2 rows.

Using A+MC, and MT+\*, K2 rows.

Set machine for st st. Using A, K1 row.

Place a marker on the centre st. Using WY, K a few rows and release from machine.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements and press.

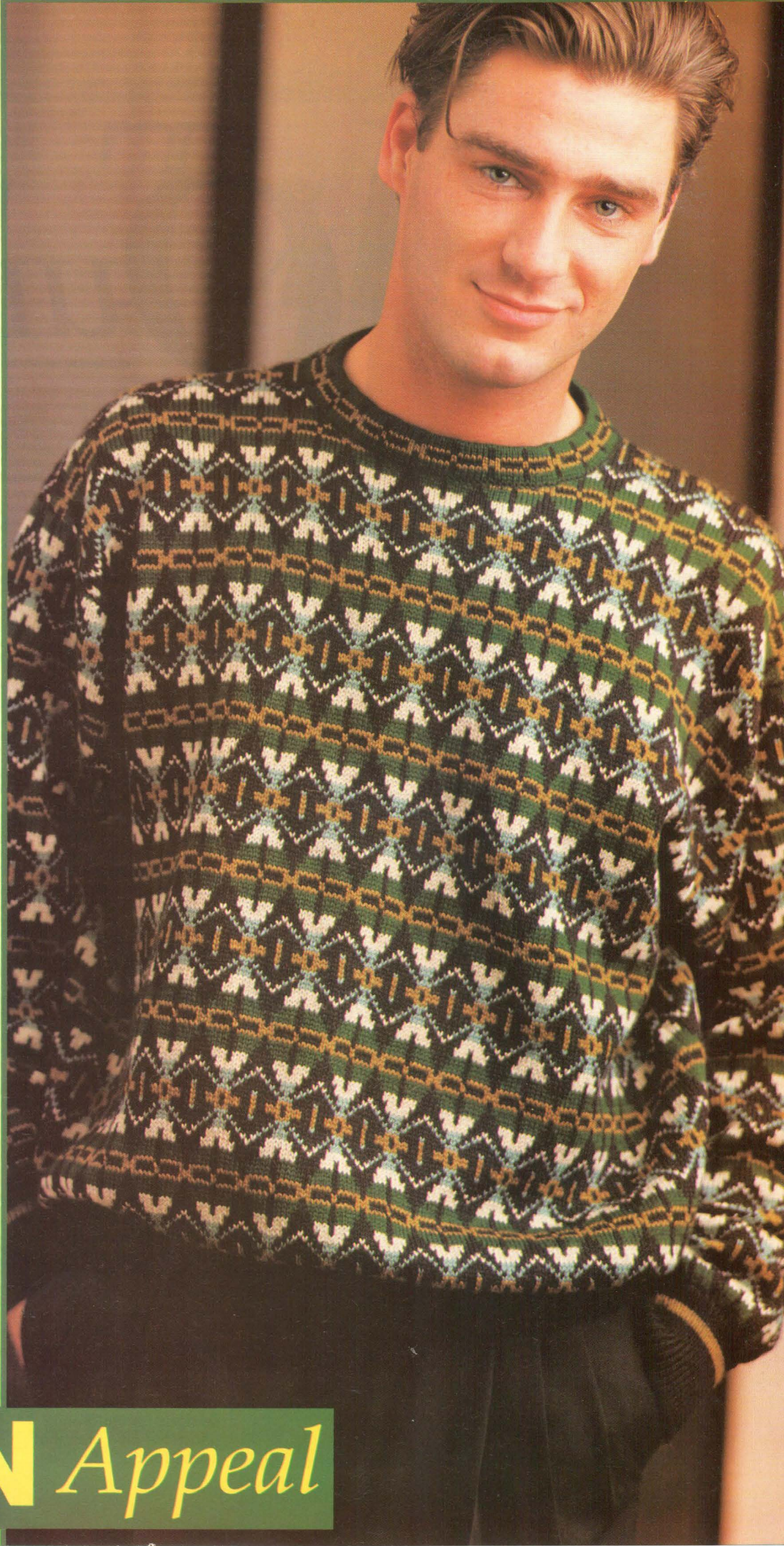
Mark back and front necklines as indicated in Diagram 1. Sew along lines and cut away excess.

Join shoulder seam.

Join neckband seam. Pin neckband to right side of neck edge matching centre marker to centre front neck and seam to centre back neck. Using MC, backstitch in place. Remove WY. Fold neckband in half to inside and slip stitch in place, enclosing raw neck edge completely.

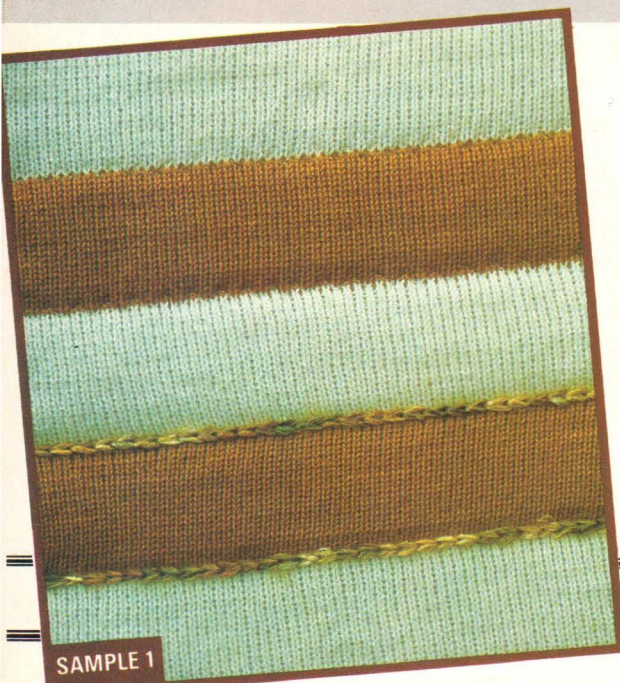
Sew in sleeves matching centre marker to shoulder seam.

Join side and sleeve seams. Give a final press.



# MAN Appeal





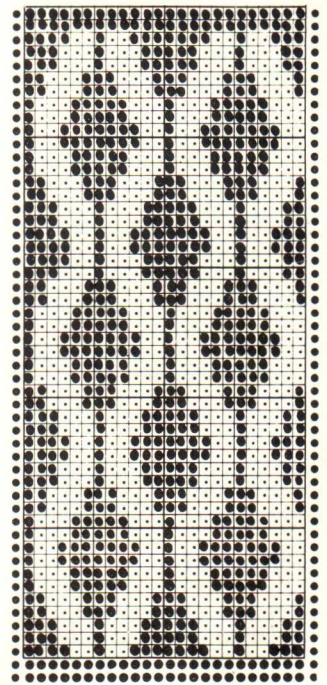
# QUILTED

**W**ithout the use of a chunky machine, when the need for extra warm 'winter woollies' arises, it's a choice of either 'downing the hand tools' to pick up knitting needles or trying to be inventive with 4 ply yarn! Weaving can, of

course, provide you with a way to incorporate thicker yarns for a heavier fabric. It could also be combined with the technique I have used in my quest for a warmer knitted fabric — quilting. Even without a sewing machine these ideas can be

used (often more easily as you have greater control by hand) as shown in the samples. So don't be put off — just take your pick. Thinking about garments first of all, where can you use quilting? Using wadding throughout would give an ideal fabric for a coat, jacket or body warmer-style garment. Either quilt all over or select areas for the actual stitching leaving the remaining areas just wadded, for example, body/sleeves, centre/side panels.

You might only quilt much smaller areas with the rest of the garment having no wadding at all such as cuffs, a yoke or a collar. Use the quilting as a contrast to the rest of the fabric in the garment as suggested earlier with weaving. So many basic techniques can be used in a different way with the addition of quilted stitches. Imagine a flower motif with the outline of the petals and leaves quilted. Take a look at motif patterns and see if there are distinct lines ideally suited to quilting. Intarsia patterns (whether they are pictorial or abstract) will provide another source for quilting, (with possibly larger areas to quilt should you be stitching by hand). Designs for children's garments give plenty of scope for quilting — a



**Punchcard A — Sample 3**

ploughed field on a farm scene, waves on a seaside design, brightly coloured balloons on strings... There are so many ways to use quilting in garment designs it would be easy to stop here. But machine knitting doesn't just end with garments. Accessories (personal and for the home) can also be knitted. Pram covers, cot blankets and bumpers, cushions, wall hangings, hats, bags, fabrics for cut and sew — all these can incorporate quilting into their design. The weight of wadding

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# FABRICS

To achieve extra warmth from  
quilted fabrics.

Jill Murray shows us how

used will determine the thickness of the finished fabric and as always the choice of yarn is important for the effect you hope to achieve. Having started these ideas off as a way to make a thick fabric, I am going to suggest yet one more idea. Still using the stitching techniques but without the thick middle layer, a much lighter fabric can be made. Use shiny, pressable yarns with a satin type material for the backing and you will have the ideal fabric for an evening jacket or a fashionable waistcoat. There are more ideas for

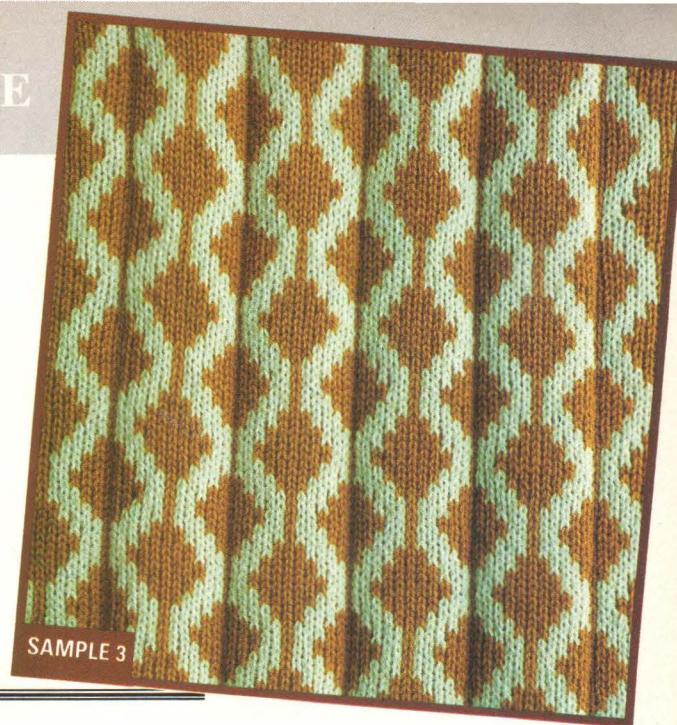
quilting next month so I hope you will have time to try these first!

## QUILTING

Sandwich a layer of 2 or 4oz polyester wadding between knitting and a backing fabric. To prevent the layers moving, tack in place before sewing quilting lines. Use a matching, or contrast thread — experiment with decorative threads such as lurex or the spaced-dyed ones available. Cut the wadding and backing fabric a little larger than the knitting as the stitching will take up the

excess. Use a large machine stitch, I found the three step zig-zag stitch the most successful as the knitting did not stretch as much and I had a decorative

effect at the same time! For a loose lining, quilt through the knitting and wadding only and then line with fabric. Remember to quilt your tension square — in this



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# QUILTED FABRICS

SAMPLE 4

case I would recommend making twice the normal size of tension square for greater accuracy.

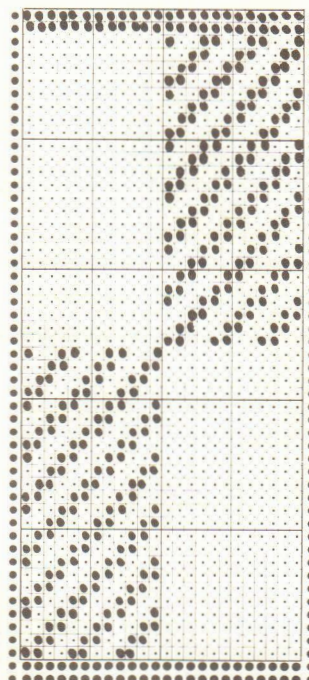
## SAMPLE 1 (page 91)

Simple stripes give you easy lines to quilt along. I have also embroidered, using chain stitch on top of the stitching line — here

using a chunky mohair for added decorative effect. The stripes could be bands of Fair Isle or different tuck or slip stitch patterns.

## SAMPLE 2 (page 91)

Motifs knitted using holding position to create an Intarsia design. These have then been quilted — again



alternate vertical lines. This gives quite a different illusion to Sample 4 using the same pattern.

## SAMPLE 4

Four small motifs are isolated and a diamond is quilted using the diagonals as a stitching guide. This gives the Fair Isle pattern a 'bumpy look' compared to the regular lines in Sample 3. Another variation would be to change colours whilst knitting the Fair Isle and quilt isolated diamonds in each colour.

## SAMPLE 5

Punchcard B. Quilted rectangles or squares — ideal for pram or cot covers. The length of floats do not matter for once so electronic owners can produce larger patterns. I used contrast colours to outline part of the pattern by hand to show it can be just as effective.

*Jill*

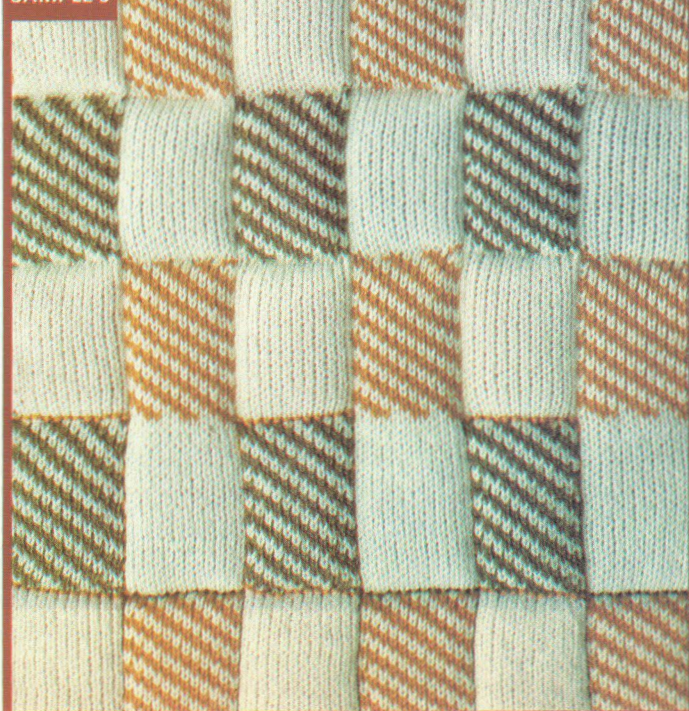
## Punchcard B — Sample 5

there are easy stitching lines to follow.

## SAMPLE 3 (page 91)

Punchcard A. Lines are stitched straight through the middle of

SAMPLE 5



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# LETTER FROM

This is being written on the porch of 'The Shaker Tavern' of the South Union Community, Kentucky. A wonderful old bed and breakfast tavern dating back into the last century. I started my present tour in New York, staying on the Hudson river with Susan Berke, knitter and craft fanatic and the person responsible for introducing me to 'Strands' bookstore in New York. Now, whenever I visit that city 'Strands' has become a compulsory visit. What makes this bookshop so special is that it sells new books at well below half price! Just in case this is not enough incentive, the store has a wonderful craft

section as well as an even larger one on art and design. Even more wonderful 'Strands' will ship books anywhere in the world, the ultimate temptation. I always arrive in the shop saying to myself "remember the credit card has to be paid!" Needless to say, this is rarely heeded, this time I left with Jon Crane having shipped 28 books home! While in New York, I had been invited to give a slide talk and presentation to the Westchester Knitting Guild. This was my second visit so I was able to renew old acquaintances and make new ones. At Westchester the Guild always hold a meeting before the evening's special event. I

personally find this very interesting as it gives an excellent insight into the working of an American club. This visit, the meeting included a 'show and tell', of garments produced by members since the last meeting and a report on a workshop members had

Dozens of beautiful coloured balloons took to the sky

attended on the use of 'Fimo' a clay/plastic for

making buttons and beads. Fimo has been available in the UK for some time, knitters here in the States however, are really fired up about it and are producing beautiful items from it. At Westchester, I saw necklaces and buttons which demonstrated a high level of creative skills and an excellent use of Fimo. With this easily available there is no excuse for the wrong buttons on that sweater! If you cannot find the right buttons, make them! There is an excellent book which demonstrates uses of Fimo called *The New Clay*. From New York we took the train to Lancaster, Pennsylvania to do workshops for Ginnie

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# LETTER FROM AMERICA

# 1

and corridor; as always with knitters, this hiccup seemed to add to the day. After this class I was taken to see 160 hot air balloons take off from the airfield in a State competition. This event proved to be truly spectacular, as dozens of beautiful coloured and patterned balloons took to the sky all at the same time, a truly inspiring sight. On my last evening in Dayton I did a book signing for 'The Book Store' organised by Sharon Roth. This bookshop is the largest I have experienced and had its own coffee shop! The craft section yielded up some interesting titles and the one of real interest along with one or two extras picked up along the way are now winging their way to my studio. Chicago was my next stop. This city is nicknamed the 'Windy City'. It got this name because of all the bragging its city folk did about the place. Things do

not change, according to the locals and guide. I have never seen so many world records in one place! The tallest building, the largest brick building, the largest this, the quickest that, certainly there is still a lot of wind in Chicago. I had come to the city to visit the museums and galleries which have world renowned collections. Jon Crane and I are working on

## Renewing old acquaintances and making new ones

a new book on designs for knitting and the crafts, and it was hoped to get some inspiration from these collections. The most lovely exhibition we saw was one at the Chicago Art Institute of Greek Island

Embroideries. The range covered was vast and the quality impeccable. Like so many exhibits in American museums, the collections had been donated to them by a private person, Burton Yost Berry. Frustratingly, there was no catalogue and no photographs allowed. We noted in many places on this tour how poor the postcard selection is in many museums and galleries, particularly with regard to craft objects and textiles, such a change after the museums and galleries in New York and Washington. From Chicago we drove to Indianapolis and my first meeting with Rich and Diane Landon, a husband and wife team who opened a knitting store here in January this year. The Landons are fast building a reputation for their store, presenting a service to the knitter which is comprehensive and covers the latest technology,

making use of Rich's expertise in computers. One thing I noticed with some delight while at the store, was the real care and attention given to junior knitters who wander in, obviously not big spenders. No time spent on them is begrudged, both Rich and Diane see this as time well spent on the life blood and future of the craft to which both are dedicated. Indianapolis was the half-way post of our trip and seems a good place to stop this letter from America. Next month, I will be in THE SOUTH and writing about the rest of my travels and experiences at the 'Bramwell Knitting Convention' in Atlanta, Georgia.



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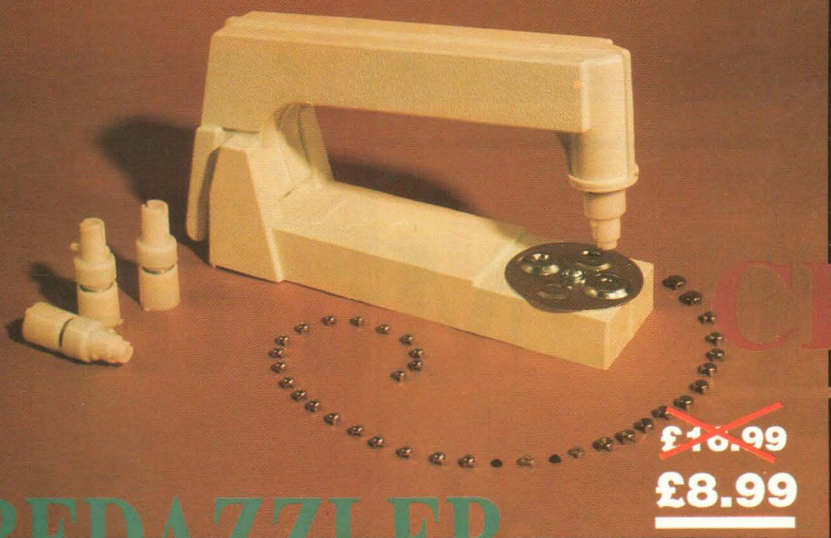
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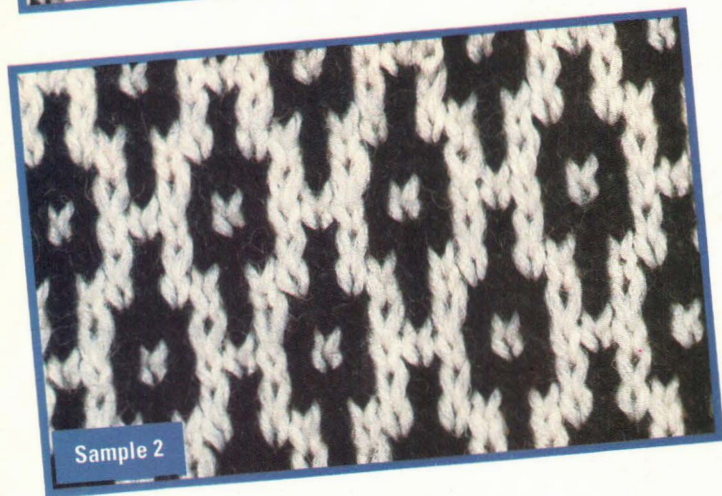


# Multi-coloured patterns

Trudie takes the colour changer  
a step further



Sample 1



Sample 2

With a colour changer many multi-coloured patterns are easy to knit. Without it one can use the claw accessory to change colours by hand. This is slow, but quite easy after some practice. Multi-coloured Jacquard with three or four colours in a row is only feasible for owners of the 9000. With a lightscanning system only a masochist would attempt it. For each row, one has to stick down three or four rows of little squares, therefore even a small 20 row pattern involves at least 60 rows of patterning. The 9000 does it all for you.

Norwegian Jacquard is easier to knit on the lightscanning machines. The colour changer is set for two colours and the BB carriage to O for slip stitch. The FB carriage is also set to O, the lili buttons activated and the black protector pushed on to the underside. The carriage is right with the main yarn in the feeder. The electronic box is set to MMUUU. When the carriage is moved left the main colour knits the background of the first row. The colour changer now picks up the contrast colour and when the carriage is moved right it

knits the pattern of the first row. On the way back it knits the pattern of the second row. The main yarn now knits the background of the second row and on the way back the background of the third row. This is very clever because even with single bed Jacquard there is no doubling of the pattern (Sample 1). Whenever a new colour is wanted, all you have to do is push the clip with that colour up when the carriage is RIGHT.

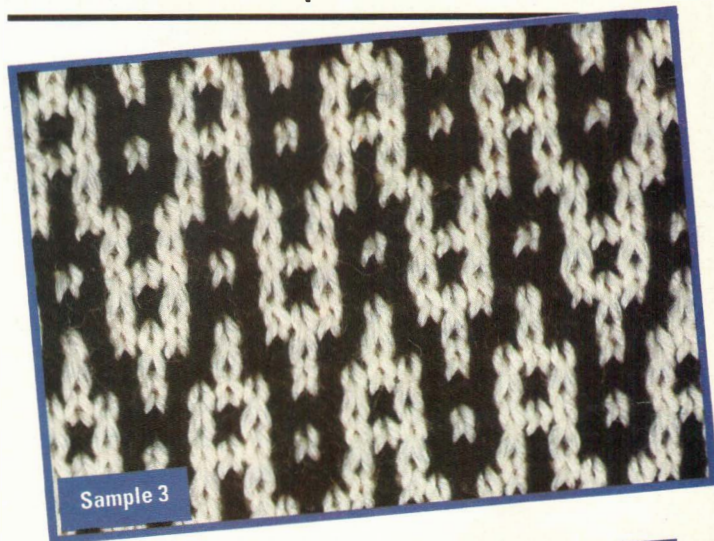
Where the colour changer can really earn its money is with multi-coloured slip stitch. The patterns produced are sometimes called Mosaic and a variation is called Maze. Some years ago a friend of mine wanted a not too thick Fair Isle sweater without floats. I used the pattern on Sample 2 as the main pattern, then a Greek key and heart border. That started me off on Mosaic patterns and I now have a large collection of them.

**Illustration 1** (page 101)

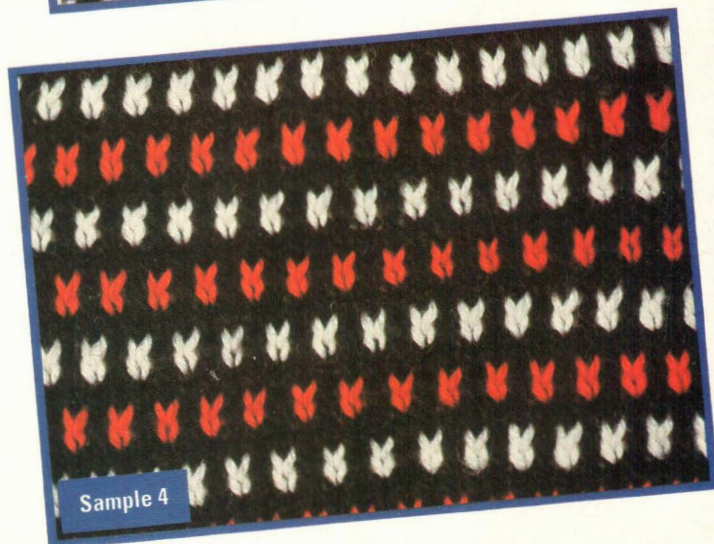
A is the card for Samples 1 and 2. I usually use it for single bed tuck. It is a mirrored pattern.

B is the Mosaic card for Sample 5.

For single bed slip stitch the stitch size has to be at least



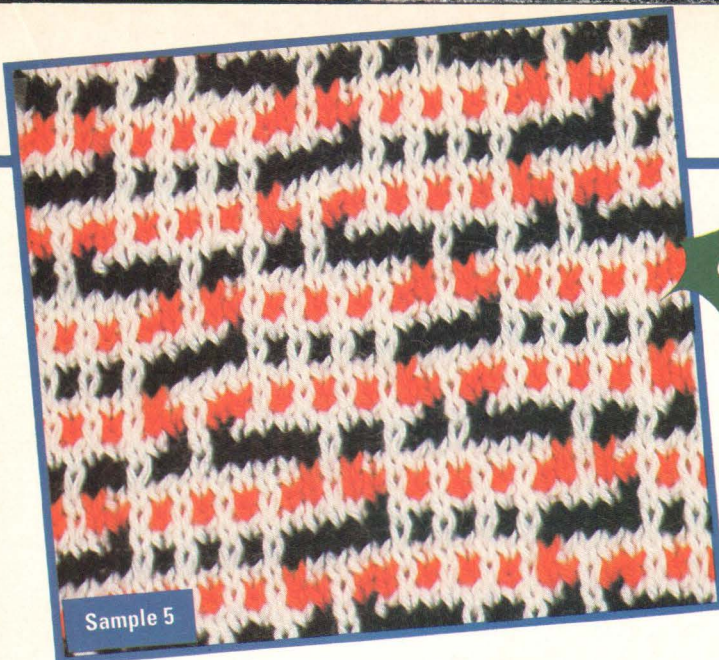
Sample 3



Sample 4



# SINGER



Sample 5

half a number higher than for stocking stitch because the slipped stitches pull the yarn up. I used tension 7.5 with 4 ply. You can slip one or two adjoining stitches over two or four rows. I used card 1/3 for Sample 4. Other cards worth trying are 1/4, 1/7, 2/2, 2/3, 2/4 and 3/2. In fact, any pattern for single bed tuck and most patterns for single bed slip can be used.

Carriage left. The electronic

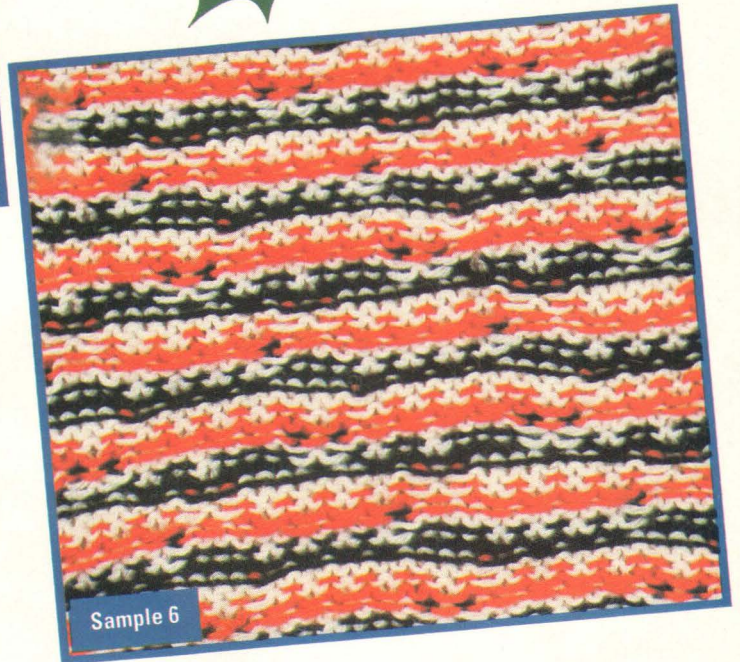
box is set to MMDDU (each row twice and colour reverse). The BB carriage is set to O, the FB carriage is not needed (you can, of course, knit double bed slip stitch with fine yarn).

#### Sample 2

As you can see, this looks completely different from Sample 1, but the same card is used.

#### Sample 3

This is still the same card, but when the block marked



Sample 6



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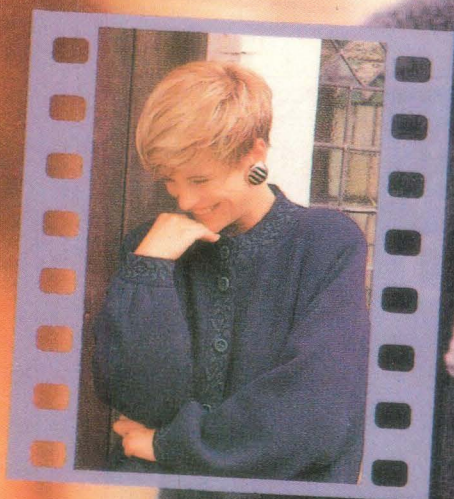
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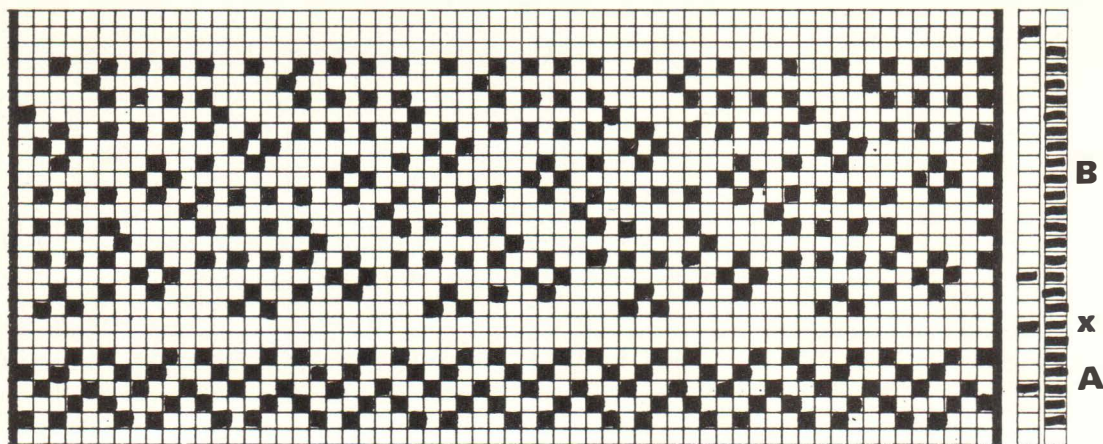
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X on Illustration 1A is scratched out, the pattern rolls back to the first row. The colour changer could be set to '4' with automatic changes: 1=white, 2=contrast I, 2=white, 4=contrast II. This setting is very useful. You could also use two shades of one colour in 1 and 3 and two shades of a strong contrast colour in 2 and 4.

**Sample 4** (page 98)  
Colour changer set to '4',  
1=black, 2=white, 3=black,  
4=red. Black knits stocking

stitch and the colours slip every second stitch. This is a basic Mosaic pattern.

**Sample 5** (page 99)  
This elaborate Mosaic pattern would look rather monotonous with only two colours, but with three colours, knitted with the help of the automatic four colour changer, it has much more appeal. The first two rows are knitted with the dominant colour (cream) to get the mosaic effect. When the pattern is started with another colour, the knitting

looks quite different. Colour changer (4) 1=cream, 2=black, 3=cream, 4=red.  
**Sample 6** (page 99)

This is the reverse of Sample 5, there really are no long floats! When these patterns are knitted in tuck stitch, they look more three-dimensional. The actual patterns get slightly distorted by the tucks. While I don't like that effect on the knit side, the purl side can look very good.

There are many more stitch patterns which can be

produced with the colour changer. It is a bit of a nuisance to set up, so I shall leave it in position and have great fun trying out various ideas like multi-coloured lace and summer Fair Isle. Next month we'll come back to earth and knit cables the easy way. Until then,

*Trudie*

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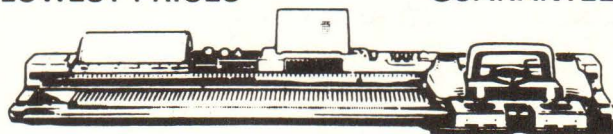
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# Ridgeway Yarns

Please note that the telephone number  
quoted in *Machine Knitting Maintenance*  
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# Please can you?

Searching for a particular punchcard, a club in  
your locality, or operating instructions for an  
out-of-date machine?

Let this page help you track them down.

**A PRESSING PROBLEM**

I knit a lot of garments in a good quality acrylic yarn, which have an unsewn edge for about 10 inches but I cannot stop the edges from rolling. These are the things I have tried.

1. Trouser press with edge pinned.
2. Dry cloth — synthetic setting on iron.
3. Cold water spray when pinned flat — left to dry.
4. Cold water soak — pinned flat left to dry with something heavy on top.
5. A line of liner stitches along edge.
6. When knitting — 2 ends of same yarn hooked over end of needles (inspired by the edge of a Fair Isle garment).

I am now at the end of my tether as to know what else I can try. Any suggestions? Pure wool is not popular due to price etc.

**Mrs C K Wilcox**  
**Catford**

**REQUESTS FROM ABROAD**

I have moved to Brittany with my husband and two children.

I was promised a position with a local estate agent but it only lasted six weeks because of the recession (not as many English people buying houses here at the moment). Therefore both my husband and I find ourselves in the awful position of having no work, and to cut a long story short I think that I will have to turn my erstwhile hobby into a business. However, whilst I know that the English suppliers will post me the yarn I require, I have no idea of the cost — as we all know, yarn is exceedingly heavy. So, I wonder if you or any of your readers know of any suppliers in France, or how I can find them.

I can speak a good deal of French, so it's not the language that is the problem. It is finding the suppliers.

If there are any knitters in France who read this, I

would be delighted to hear from them.

Fashion in this part of France seems to be very different, not a 'picture' knit in sight, no punchcard picture etc, mainly Fair Isles. So there may well be good prospects for the 'English' style of knitwear — I hope so! If not then I will have to knit 'French' style!

**Cheryl Wraith**  
**Bourgrimaud, 56120**  
**Laanoué, France**

**A NEW START**

An unhappy change in personal circumstances has found me bringing up a child alone without financial support. My thoughts turned to my days working at my 'cottage industry' before I came out here to live five years ago. Then, I was based in North London and used a Brother.

The only knitting machine shop here stocks only one make. So I bought what was available — a Superba 59, found a shop to rent and started a business. But, I'm fumbling in the dark, the shop has been unable to supply me with either an instruction manual or any patterns.

Please, can anybody help me with the following: Superba's UK address (or a Superba stockist); an instruction manual and/or pattern for my machine. The address of any companies able to supply me with buttons and luxury yarns, both of which are unbelievably expensive here and of poor quality.

I would like to issue an invitation to any readers visiting Hania to pop into my (as yet almost empty) shop and say hello. I love the life out here but I do miss British people and conversation in my native tongue. (You try learning to speak Greek). Also, if anybody would like to write to me I will gladly reply. I'm now a one parent family with a three year old daughter and would be particularly interested in



hearing from anyone in similar circumstances.

**Valerie Randolph**  
**Argaleois**  
**H'Mihali Daliani 47**  
**Hania 73100**  
**Crete, Greece**

#### JUMBO REQUEST

I wonder if you could help me? I have a Jumbo Corona CN110 chunky knitting machine for which I have no instructions. It is in good order and I have worked out how to do stocking stitch but I would like to know how to use it properly as it has extra gadgets.

Could you please also help with availability of spares?

**Mrs L Gowing**  
**Norwich**

#### BACK NUMBERS

Over many years, I have collected a large collection of magazines, starting with early copies of *Modern*

*Knitting* etc. I am now 72 and as I live in a small bungalow, I just haven't the room for them — I am sure some younger person would be glad of them as I couldn't bear to throw them out!

**Mrs K P Clementson**  
**Harrogate**

#### SHOCKING PROBLEM

As both a machine knitter and a school physics/computing technician, the problem of static electricity is of particular interest to me. The suggestions in May's issue went some way to tackle this problem but I have a few more points that Betty and fellow sufferers might wish to bear in mind when knitting.

I was browsing in a department store when a young boy shuffled over to me, stretched out his hand and touched my face — giving me a static shock. His

unstintingly to protect neglected, ill-treated horses, ponies and donkeys. It is a registered charity with centres at Waltham Cross, Monmouth and Burnley. Over a thousand animals are under the care of H.A.P.P.A. at this time; the majority are loaned out to monitored homes. Of course, however caring and charitable people are, funds are still required to maintain the existing high standard the charity has established.

It was a 14 year old, Sally Cooper, who in the course of her GCSE studies hit on the idea of helping the charity which protects her beloved animals. Chris, Sally's mum is a member of the Haslington Machine Knitting Club. With Sally's encouragement she asked the other club members to become involved, and so the 'horsey' knitting got underway. Anything and everything is acceptable from a scarf, or a hat, to cushion covers, sweaters, in fact anything with a 'horse' theme. The items are then donated to H.A.P.P.A. who sell them to raise funds. Should any club or lone knitter wish to take up the reins and help H.A.P.P.A. even by donating one single item, contact Sally or Chris at 6 Bradeley Road, Haslington, Nr Crewe. Tel: 0270 582187.

**This sounds like a nice idea for a club project with a small prize for the member who produces the most imaginative horse design. It would also swell the club library of punchcard patterns. We'd love to hear your stories and results of your efforts.**

shuffling around the store on a man-made fibre carpet had caused the build-up, which he discharged through me. This illustrates my first point that Betty's problem must be similarly caused. Not necessarily by the floor covering in the room where she knits, but possibly by that in her main living area. The build-up only being discharged when she touches the bare metal of her machine. Rubber soled shoes might be the answer, stopping the build-up by insulating her at the point of contact, her feet. Nylon tights, slips and polyester blouses or dresses can all have a similar effect, often being worse if the garment has been tumble dried. In this case, shoes will be irrelevant. You can get sheets to eliminate static in the drier, or better still, wear natural fibres.

Hairdriers and central heating are the two bosom pals of static electricity, they create dryness in the air (and hair!) that is essential for this build-up. Humidity therefore, is its sworn enemy.

If the machine is the problem, it can be earthed by clipping an insulated wire to a metal part, and

attaching the other end to a metal part of an earthed appliance, which should then be plugged in. This can be left in place providing it does not foul the carriage.

\* It should be noted that any electric machine with an earthing fault should be looked at by a qualified electrical engineer.

Static electricity should be eliminated where electronic devices are in use, this includes electronic knitting machines, computers and printers, as it is possible for it to ruin the microchips within these items of 'Hardware'.

Whilst on the subject of electronic devices, it must also be remembered to keep floppy disks well away from magnetic sources (including your carriage) or they will be 'corrupted', rendered useless. Where possible make back-up copies and keep them safe.

I hope this advice proves useful, and that I haven't caused too many restless nights for the High-Tech among your readers. I'm just off to don my wellies, switch on the humidifier and plug myself in! Happy knitting...

**Gillian Causier**  
**Whetstone, Leicester**

## FOR A GOOD CAUSE

### CHARITIES IN NEED

Thank you so much for the article in August *MKN* for the jumper pattern for the Wishing Well Appeal. I would like to point out that not only do they need these jumpers, Save the Children Fund and Oxfam need them too. The only difference is that white must not be used since it is the colour of mourning in many countries. It is such a good way of using up all the odds and ends that are left over for whatever charity they are sent too.

**Dora Harness**  
**Wragley, Lincoln**

### JUST ONE SWEATER

My church has 'adopted' an Albanian orphanage for mentally handicapped children at Korka. What I would like to ask is please would you ask your readers if out of that 'Impulse Buy' cone of wool which we wonder what on earth we are going to use it for, would they consider knitting a jumper for the orphanage. Any size, any colour. A yarn which washes would be preferable. I mean no offence by asking, but I feel I have so much and they have so little, I'm not asking more than I'm trying to do myself.

**Moyra Hicks**  
**104 Glenfall**  
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MKN 12/92

# MARION NELSON BASIC PATTERN CARDS

How many times have you found a pattern that you like in a book or magazine only to discover that it is in the wrong size or the wrong stitch pattern or perhaps it is in double knit and you would like it in 4 ply? No doubt, like me, it has happened to you many times. There seem on the face of it to be only two solutions to such a situation, either you look for something else or you try to adapt what you have. Both solutions are very time consuming and not always successful.

## THE IDEAL SOLUTION

Yes, there is one and it comes in the form of the Marion Nelson pattern cards. You will find them advertised regularly in MKN.

## WHAT EXACTLY ARE THEY?

Apart from being worth their weight in gold, they are actually a basic pattern system, first of all that is... more to come. The basic set consists of patterns in 2 ply, 3 ply, 4 ply and double knitting. Sizes start at baby size 18in and go right up to 48in, that is a finished bust measurement of 50in. They are in raglan, set-in-sleeves and sleeveless with round and 'V' necks; the sleeveless have 'V' and 'U' shaped necks. The whole pattern for each garment is illustrated on one small card the size of a postcard. It is easy to follow and takes up no room at all on your knitting machine.

## THE MEASUREMENTS

These are given in both inches and centimetres and are of the finished garment so that a size 18in chest will fit up to a 20in chest. The only exceptions are the sleeveless tops which are knitted to body size.

If you prefer a 'looser' look, as with the fashion look at the moment, just knit a larger size.

The row numbers are given on the left hand side of the card and the instructions are given on the right. A simple code is used for the increases — see the pattern and all will be revealed.

## WHAT ELSE?

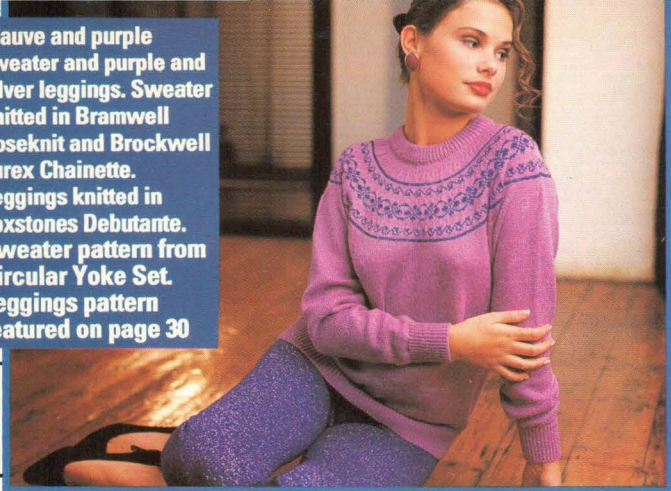
Apart from the basic set giving you just about every shape and size you are likely to need, there is a wealth of information provided in the instruction pack which accompanies the set.

## BASIC MEASUREMENTS

You are given a set of basic measurements both in inches and centimetres ideal for working out your own patterns to exact size, and Marion tells you step by step how to do it. The basic measurements can also be used in conjunction with your charting device, Knitradar, Knitleader, etc. If you want to know what the armhole drop should be for a size 36in set-in-sleeve, it is all there in black and white and so easy to find, no thumbing through any great volume.



Mauve and purple sweater and purple and silver leggings. Sweater knitted in Bramwell Roseknit and Brockwell Lurex Chainette. Leggings knitted in Foxstones Debutante. Sweater pattern from Circular Yoke Set. Leggings pattern featured on page 30



Black and silver sweater and leggings, knitted in Amberyarn, Amberlurex and Twilleys Goldfingering. Sweater pattern from Dropped Shoulder Set in 4 ply. Leggings pattern featured on page 30.



## TENSION SWATCHES

Everyone's stumbling block when they first start knitting, and often for a long time after they become competent knitters, is the problem of getting the right size... not if you own a set of these cards. Marion tells you how to knit the swatch, how to measure it and then provides you with a chart, again in both inches and centimetres that tells you exactly how many stitches to cast on and how many rows you need to knit to obtain the measurements you require. What more could a knitter ask for? But there is more.

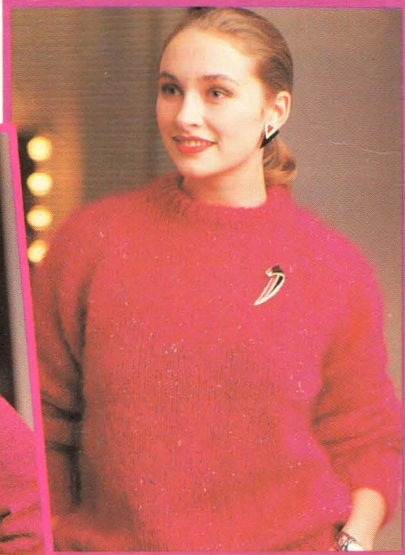
## HOW MUCH YARN?

When we design something of our own or perhaps copy something we have seen in a shop or walking down the local high street, one of the difficulties is knowing how much yarn to buy. Or, looking at it from the other side of the fence, we may have that lovely cone of bargain yarn and we are not sure if it will make the garment we have dreamed up for it. The table of yarn amounts given in grams and ounces for the various plys of yarn does away with this problem too.

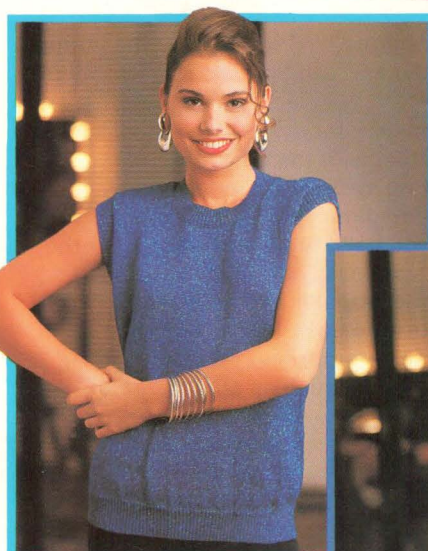
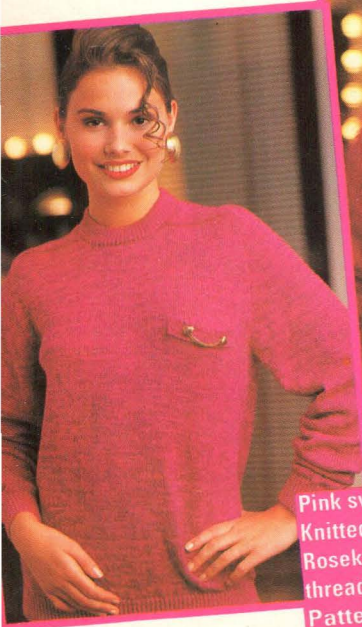
## COMPLETE

All in one complete pack, you have a basic set of patterns, your own do-it-yourself pattern writing system, a basic sizing chart, a sure way of accurate tension gauging, and indication of how much yarn you will need and a host of hints on such things as button bands, neckbands and shapings.

Cerise, mohair sweater. Knitted in The Yorkshire Mohair Mill Cascade. Pattern from Chunky Set, using raglan armhole.

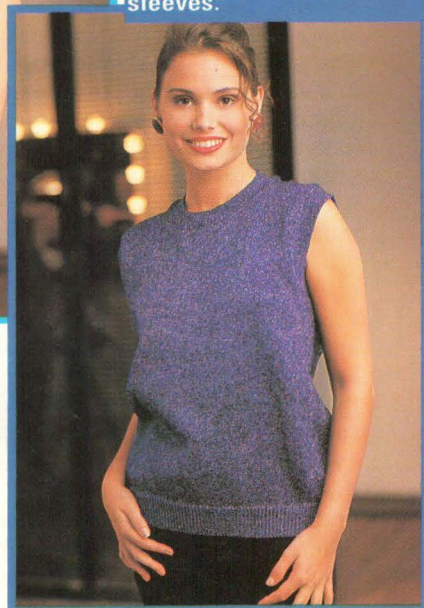


Pink sweater. Knitted in Bramwell Roseknit and Lurex thread used together. Pattern from Saddle Shoulder Set.



Blue sleeveless top. Knitted in Texere Glitter. Pattern from Basic Sweater Set, omitting sleeves.

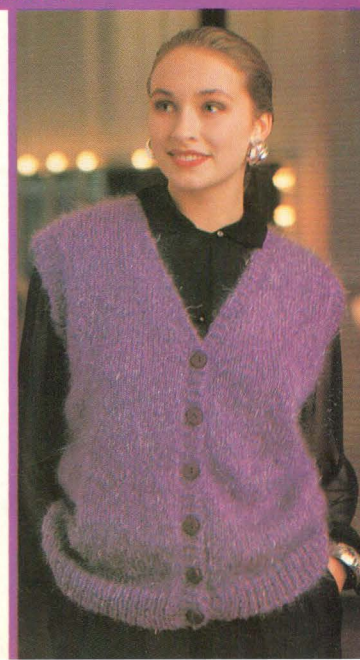
Purple sleeveless top. Knitted in Brockwell Lurex Chainette. Pattern from Basic Sweater Set, omitting sleeves.



Black and multi-coloured cardigan. Knitted in The Yorkshire Mohair Mill Festival. Pattern from Chunky Set, using raglan armhole.



Mauve, mohair waistcoat. Knitted in The Yorkshire Mohair Mill Calypso. Pattern from Chunky Set, omitting sleeves.





# FESTIV

Once again Christmas has crept up on us, and now we are all busily knitting for all those relatives, small and large! What did we do for presents before we had our knitting machines to quickly make a sweater for little Jane, or a bedjacket for Auntie Mary! If you are anything like me I'm usually finishing off the last one on Christmas Eve!

This month's Intarsia designs are intended for the young (in heart as well as body) and can be used in a variety of ways.

Everyone will surely love the teddy on the sledge, sliding down the hill on the snow, with the blue sky and the sun shining. You can use it on sweaters, scarves, bags, and anything else you can imagine making. You can use any colours, the amounts you need are small, except for the snow and the sky. It is very easy and quick to do.

The snowmen are always popular and again can be used in a variety of ways. You can use them as shown on the swatch, together on a sweater, or you can use them individually on smaller items, such as gloves, hats, scarves, Christmas stockings, to name but a few!

For those of you who are into nature, the bird on the top of the snowman's hat, is a snow bunting, just in case anyone asks when you have presented them with the finished article.

You can put the bear design on the front of the garment and the snowmen on the back, or vice versa if you prefer. For a very small sweater you could put one snowman on the front and the other on the back. For a larger size, you can use each design like a single motif and dot it about over the whole sweater. You can work the snowman with the umbrella, using a variety of different colours for the umbrella. With a little imagination you can work so many different articles using the same design, and every one would be completely different and individual.

The yarn used in the swatches is 4 ply, knitted on tension dial 6. These designs can easily be worked in double knitting if you want a thicker garment, it would just come up a bit bigger, but as long as you have enough stitches and rows to cover the pattern that is all right. You could also use mohair or fluffy wool for the snowmen.



The permutations are endless, but I hope I have given you a lot of ideas.

Wishing you all a very happy Christmas.

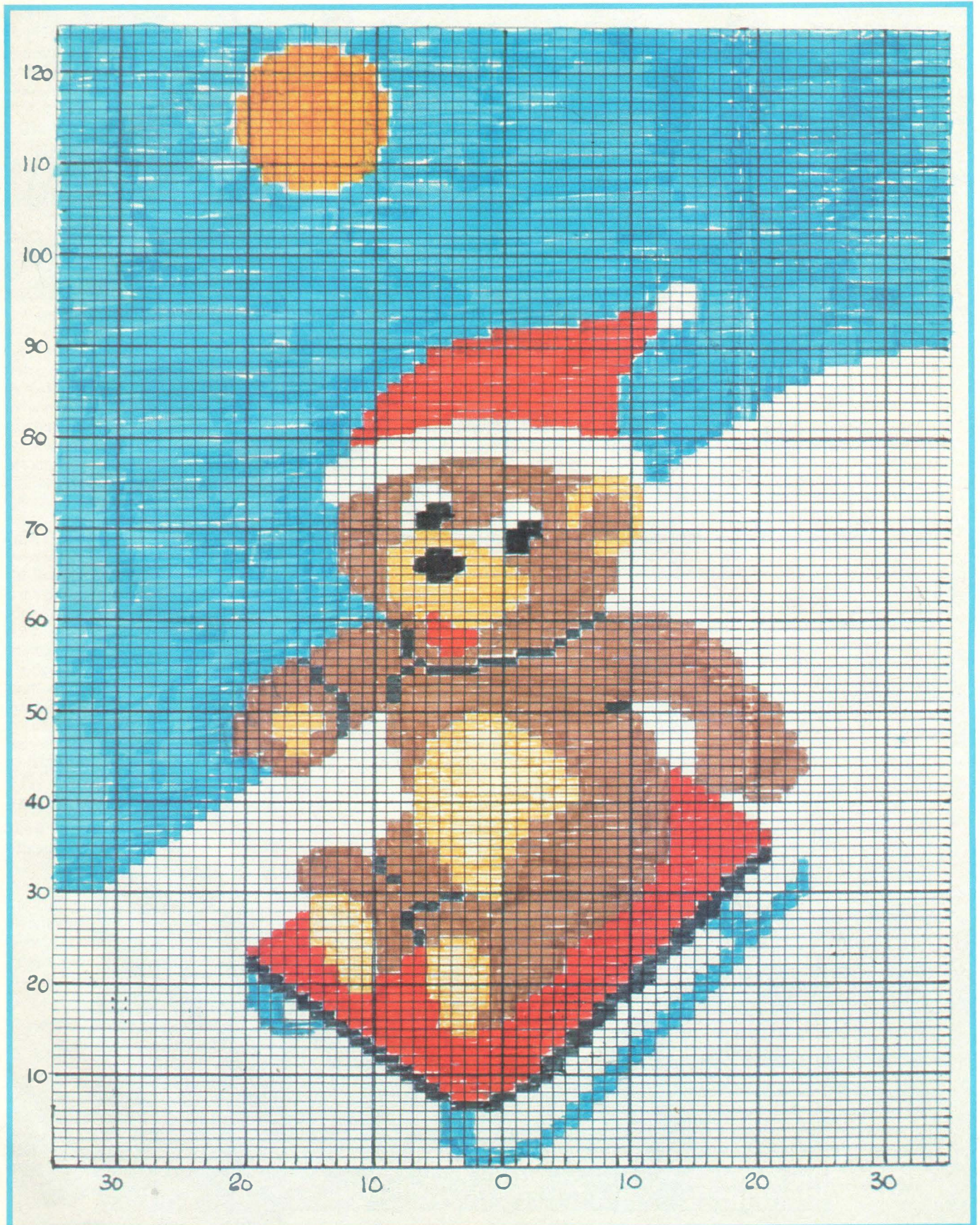
*Margaret*





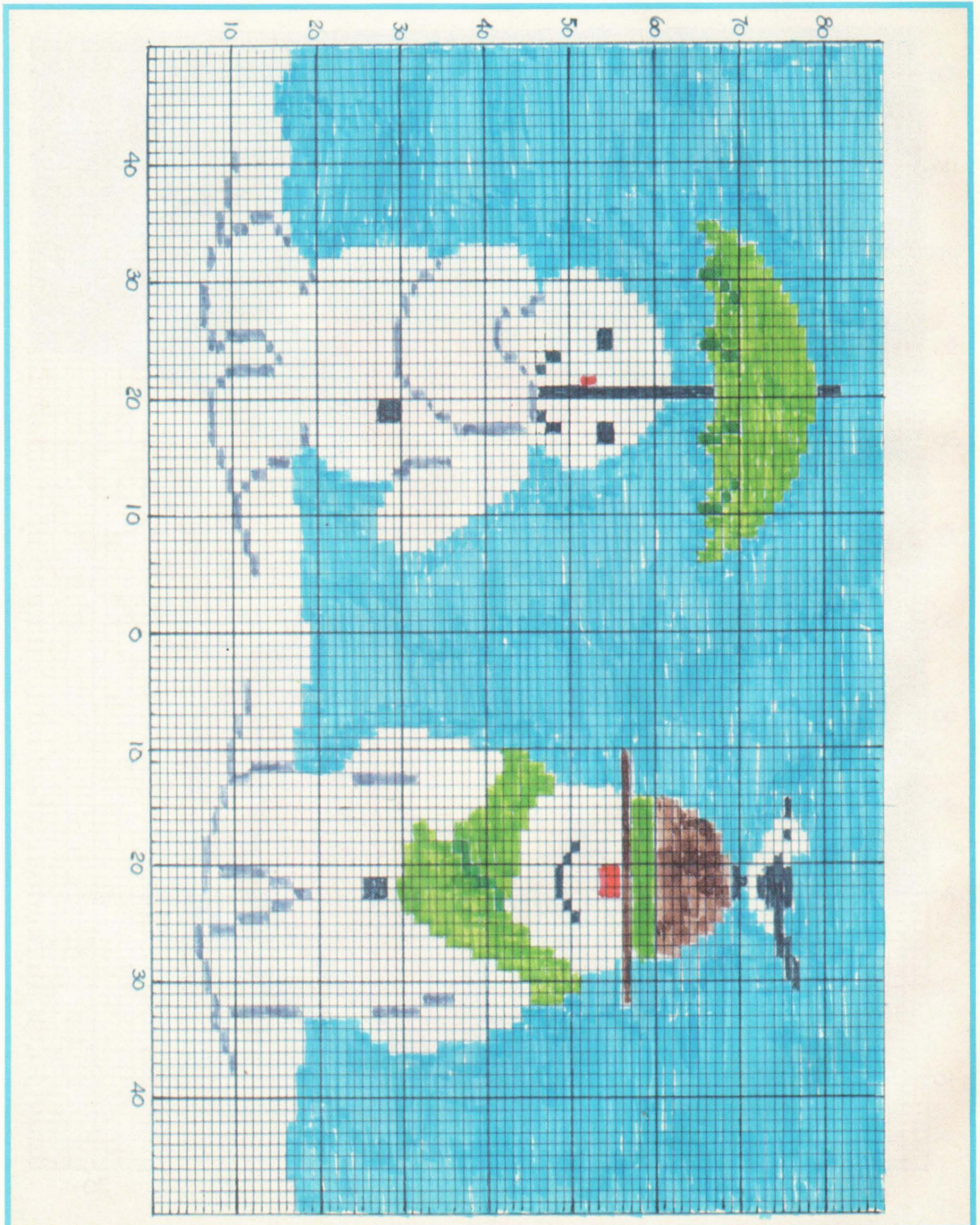
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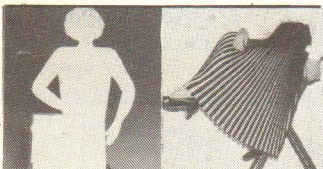
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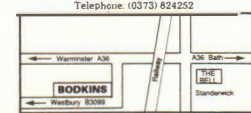
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# YARN SAMPLES



## ABBREVIATIONS

alt = alternate(y)	K = knit	N(s) = needle(s)
BB = back bed	MB = main bed	NWP = non working position
beg = beginning	MC = main colour	0 = no stitches or rows worked
CAL = carriage at left	mm = millimetres	P = purl
CAR = carriage at right	MT = main tension	patt = pattern
ch = chain	MT-1, (2), (3) = one, (two), (three) full sizes tighter than main tension	RB = ribber
cm = centimetres	MT-4, (5), (6) = four, (five), (six) full sizes tighter than main tension	RC = row counter
Col 1 = colour one	MT+1, (2), (3) = one, (two), (three) full sizes looser than main tension	rem = remain(ing)
Col 2 = colour two	MT+4, (5), (6) = four, (five), (six) full sizes looser than main tension	rep = repeat
Col 3 = colour three	MT+9 = nine full sizes looser than main tension	SS = stitch size
cont = continu(e)ing	MY = main yarn	st(s) = stitch(es)
dc = double crochet		st. st = stocking stitch
dec = decrease(s)ing		tag = together
FB = front bed		UWP = upper working position
FNR = full needle rib		WP = working position
fig = figure		WY = waste yarn
fol = following		A, B, C and D = contrast colours
g = grams		
HP = holding position		
inc = increas(s)ing		

## FOR MACHINES WITHOUT RIBBER

### MOCK RIB

Push the number of main bed Ns as given in the patt. to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

#### SYMBOLS



EASY TO KNIT  
FOR A KNITTER WITH SOME EXPERIENCE  
FOR EXPERIENCED KNITTERS  
FOR EXPERTS ONLY

## DIAGRAMMATICAL INSTRUCTIONS

Any figures quoted in brackets always refer to larger sizes. Garment diagrams are divided into sections A, B, C etc, to correspond with changes in knitting techniques eg:

A — may be a rib  
B — section of stitch pattern  
C — shapings; and so on.

Always start to knit at the section labelled A.

All measurements are given in centimetres.

On the left side of the diagrams, the numerals refer to the size of the finished section in centimetres.

On the right side of the diagrams, the numerals refer to the rows, and the row counter. Where RC000 is given, it means reset RC at zero before continuing with the next section.

At the start of A sections, the numerals followed by stitches are the number of needles you work over, regardless of stitch pattern. If this is a rib section, push up the number of needles quoted on main bed. Push corresponding needles on ribber to working position. Arrange needles for rib setting. Needles are counted on MB only for all patterns unless otherwise stated in pattern note. All numerals quoted horizontally within a diagram refer to stitches and centimetres.

Numerals at shaped sections of the diagram refer to the number of stitches to increase, decrease, cast on, cast off, and the number of rows to knit.

Signs: — : means to decrease or cast off  
+ : means to increase or cast on  
x : means number of times

eg: —4 K2 x 4: means cast off 4 stitches, knit 2 rows, 4 times in all.

+2 K2 x 4: means cast on 2 stitches, knit 2 rows, 4 times in all.

Where there are several instructions arranged in a column, start reading from the bottom to the top of the group: eg:

—4 K2 x 0[1:4] c

—3 K2 x 8[8:5] b

—2 K2 x 1[2:1] a

Read instructions a, then b, then c. The a, b and c have been put in here for explanation purposes only and do not appear on the pattern diagrams.

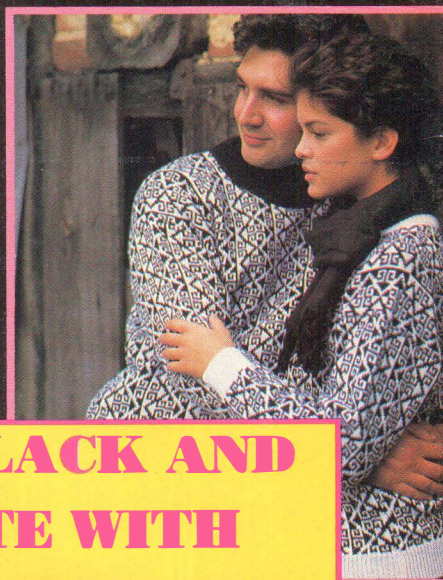
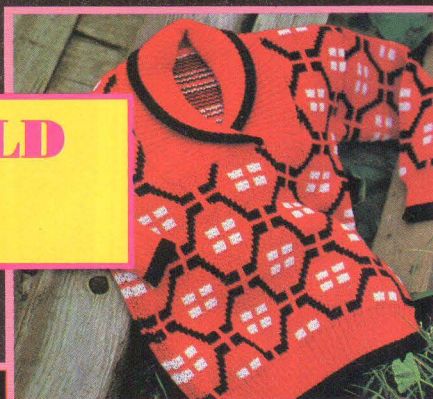
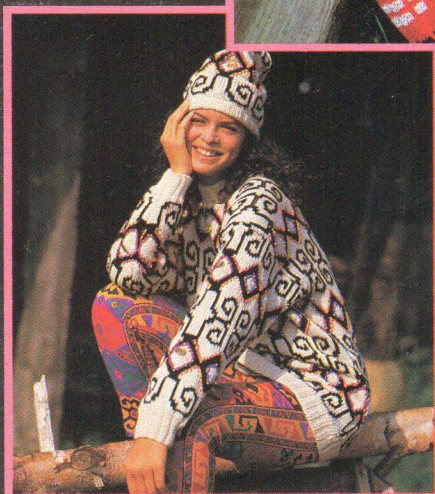
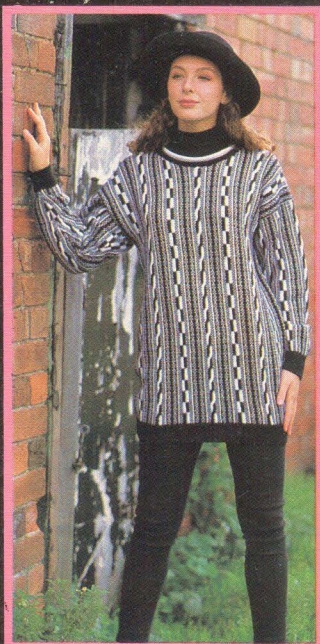
When one half of the shaping is complete, work remaining side to correspond, unless otherwise stated.

Needle diagrams show needles in working position thus | and non-working position as •  
Passap/Platt diagrams show pushers as | below appropriate needles.

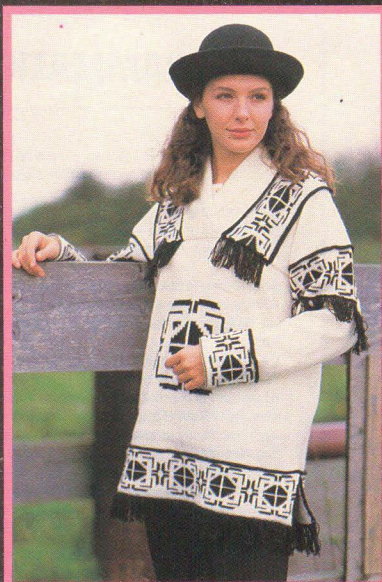
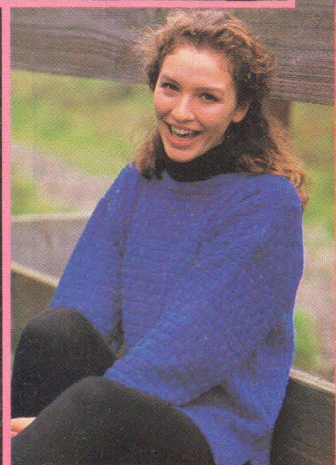


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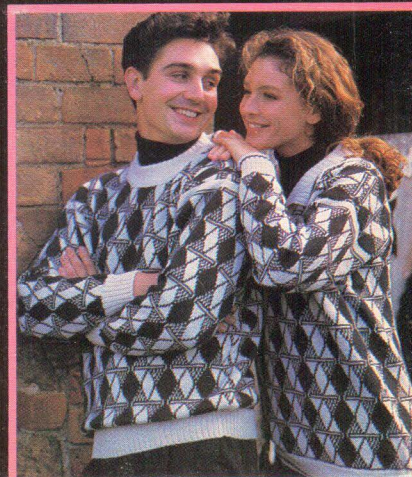
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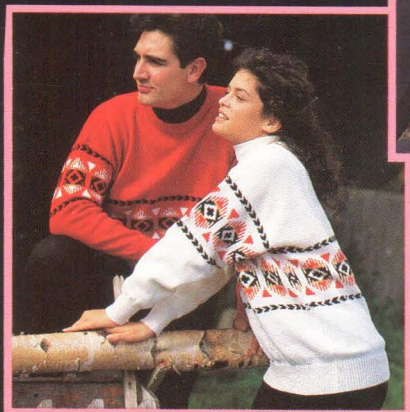


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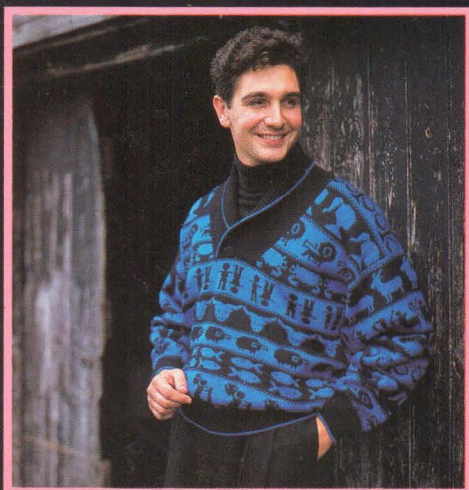
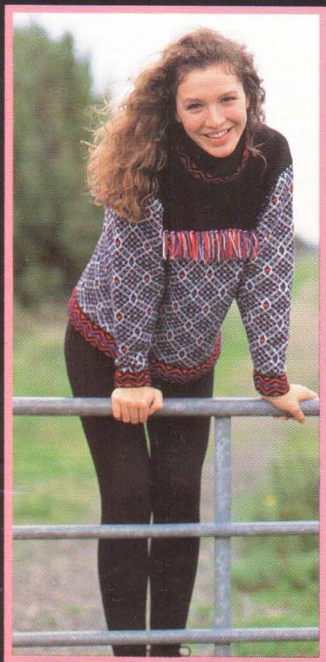




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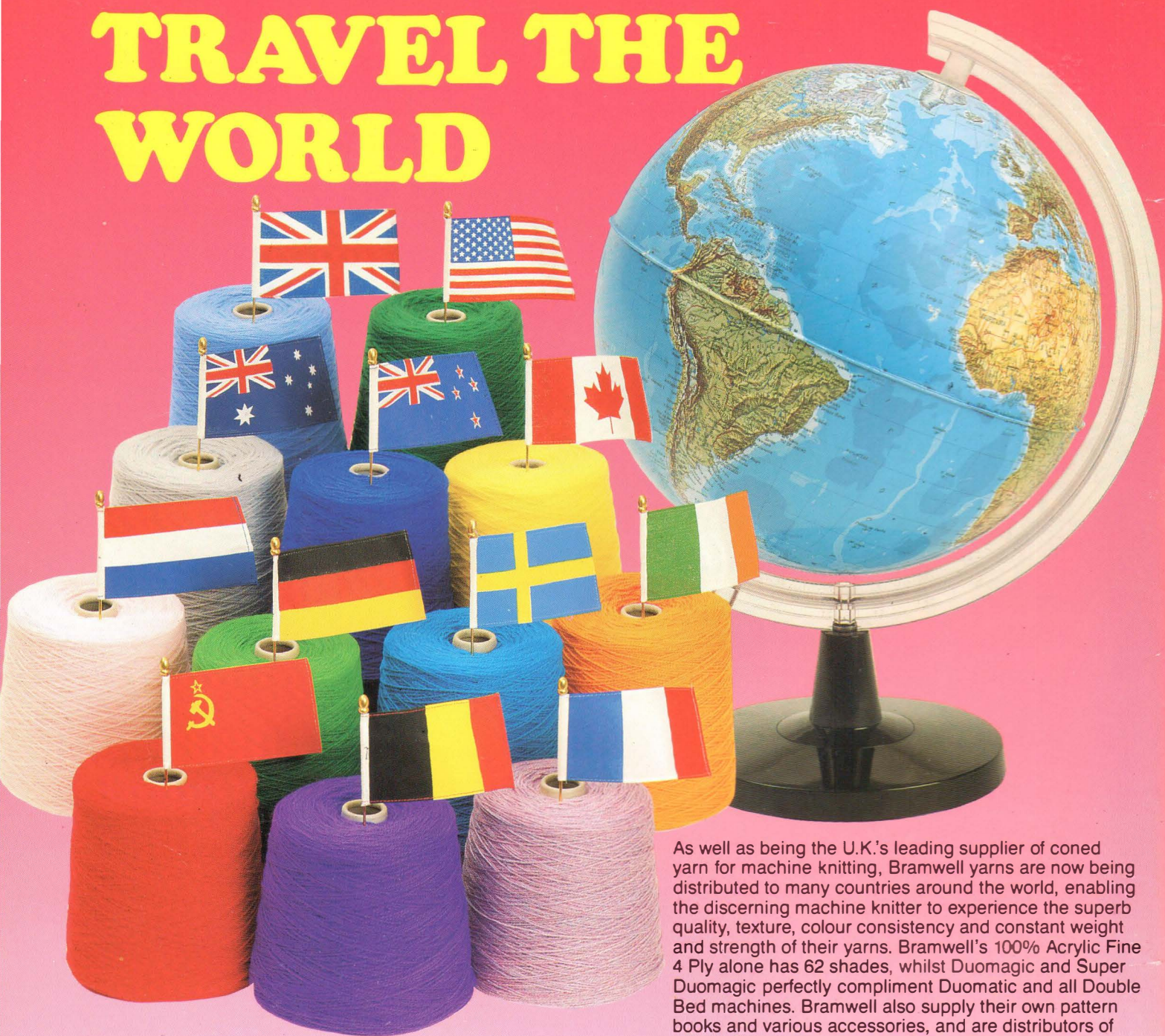
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